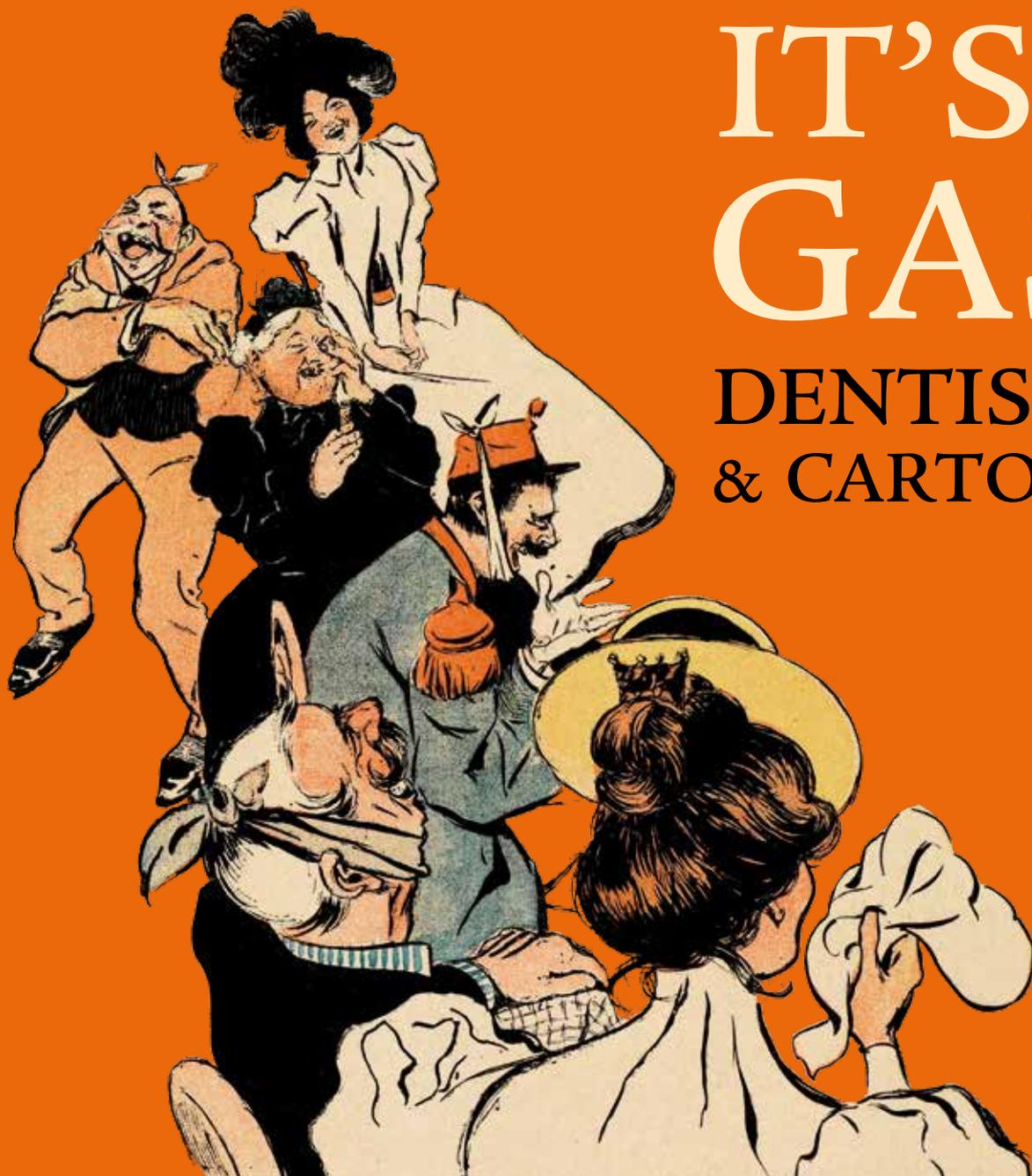


# IT'S A GAS!

## DENTISTRY & CARTOONS



HENRY FORMAN ATKINSON DENTAL MUSEUM, UNIVERSITY OF MELBOURNE

*It's a gas!* is an expression meaning 'it's hilarious' or 'it's funny'. A possible origin of this idiom is the effect of nitrous oxide (laughing gas) on one's behaviour. This exhibition traces the history of dentistry through illustrations and cartoons dating from the 16th century to the 21st. Themes include fear, relief, pain and vanity.



Front cover and above: cat. 43 Henry Mayer, **Le truc du Dr Tirlamoy-Sandouleur (American Dentist)**, 1898 (details).

Back cover: cat. 53: James 'Jimmy' Charles Bancks, **Ginger Meggs**, 1941 (detail).

Inside front cover: cat. 2: Adriaen Van de Venne, **On the sight of a person having a tooth pulled**, 1657.

Inside back cover: cat. 25: George Cruikshank, **The tooth-ache**, 1849 (detail).



# IT'S A GAS!

## DENTISTRY & CARTOONS

EDITED BY  
JACQUELINE HEALY

HENRY FORMAN ATKINSON DENTAL MUSEUM  
UNIVERSITY OF MELBOURNE

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Right: Cat. 25 George Cruikshank (English, 1792-1878), text by Horace Mayhew (English, 1816-1872), **The tooth-ache**, 1849 (detail 34), hand-coloured etching, 12.0 × 186.5 cm. Private collection.



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Cat. 144 **Porcelain room, Australian College of Dentistry**, 1907–08, photograph, 14.5 × 20.0 cm. 1232.363, Henry Forman Atkinson Dental Museum, University of Melbourne.

# PORCELAIN ENAMELS

FOR SHADING MINERAL TEETH.

[SUGGESTED BY MR. DALL OF GLASGOW.]



MANUFACTURED BY

CLAUDIUS ASH & SONS, Ltd.,

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SPECIMEN TEETH SHADED WITH THE VARIOUS COLOURS.

Yellow

## FOREWORD

The University of Melbourne's Faculty of Medicine, Dentistry and Health Sciences has three museums: the Henry Forman Atkinson Dental Museum, the Medical History Museum, and the Harry Brookes Allen Museum of Anatomy and Pathology. All contribute greatly to the life of the faculty through teaching, research, and engagement with our students, alumni and the broader community.

Our dental museum is considered the oldest and most comprehensive dental collection in Australia. It is rich with objects, artefacts, equipment, books and photographs, many relating to the teaching of dentistry and related courses in the faculty and its predecessor schools. In 2006 it was re-named in honour of a distinguished former dean of the faculty. Professor Emeritus Henry Forman Atkinson, MBE, who officially retired in 1978, celebrated his 103rd birthday in 2015 and continued to work as the honorary curator of the museum until late 2015. Sadly, he died early this year. I take this opportunity to acknowledge his remarkable contribution to both the faculty and the Dental School. The museum is only one among his many substantial legacies.

The exhibition *It's a gas! Dentistry & cartoons* uses illustrations, cartoons and items from the Henry Forman Atkinson Dental Museum and other university and private collections to tell the history of dentistry, and of the development of satire. It illustrates major changes in dentistry and shows how, for centuries, images and perceptions have penetrated popular culture, and still do today.

This publication brings together prominent members of the dental profession—many are former students of the University of Melbourne—and historians. I thank all authors for their contributions, and the cartoonists and media organisations who have kindly granted permission to reproduce cartoons in this significant publication. I would particularly like to thank the private lenders for entrusting us with their collections. I also take this opportunity to acknowledge the contribution that our alumni make to the profession of dentistry, and I sincerely thank our many benefactors for supporting this very special collection, which documents and celebrates the rich legacy of dental history at the University of Melbourne.

**Professor Mark Hargreaves**

Dean, Faculty of Medicine, Dentistry and Health Sciences

Cat. 137 Claudius Ash & Sons, Ltd (England), **Porcelain enamels for staining mineral teeth, in box with specimen teeth**, c. 1885, cardboard, glass, porcelain; 17.0×8.0×5.5 cm. 2154, gift from a private practice, Henry Forman Atkinson Dental Museum, University of Melbourne.



PRESENTED TO  
J. ILIFFE ESQ  
from the  
Melbourne Dental Students' Society  
1912

## PREFACE

*It's a gas! Dentistry & cartoons* reveals turning points in the history of dentistry through a diverse range of illustrations, cartoons, photographs and artefacts.

Many of the early illustrations feature certificates prominently displayed on a table or wall, expressly stating the skills of the person extracting teeth. These attest to the historical importance of reputable qualifications for dental practitioners—this is equally important today. In 2014 the Dental School celebrated the 120th anniversary of the formation of the Odontological Society of Victoria, in 1884. It was the foresight and efforts of John Iliffe (1846–1914), a member and later president of the society, that led to the establishment of a dental hospital and college in Melbourne. The Melbourne Dental Hospital opened its doors in 1890 and was followed in 1897 by the Australian College of Dentistry, devoted solely to the education of dentists. In 1904 a Faculty of Dental Science was established and the college became affiliated with the University of Melbourne.

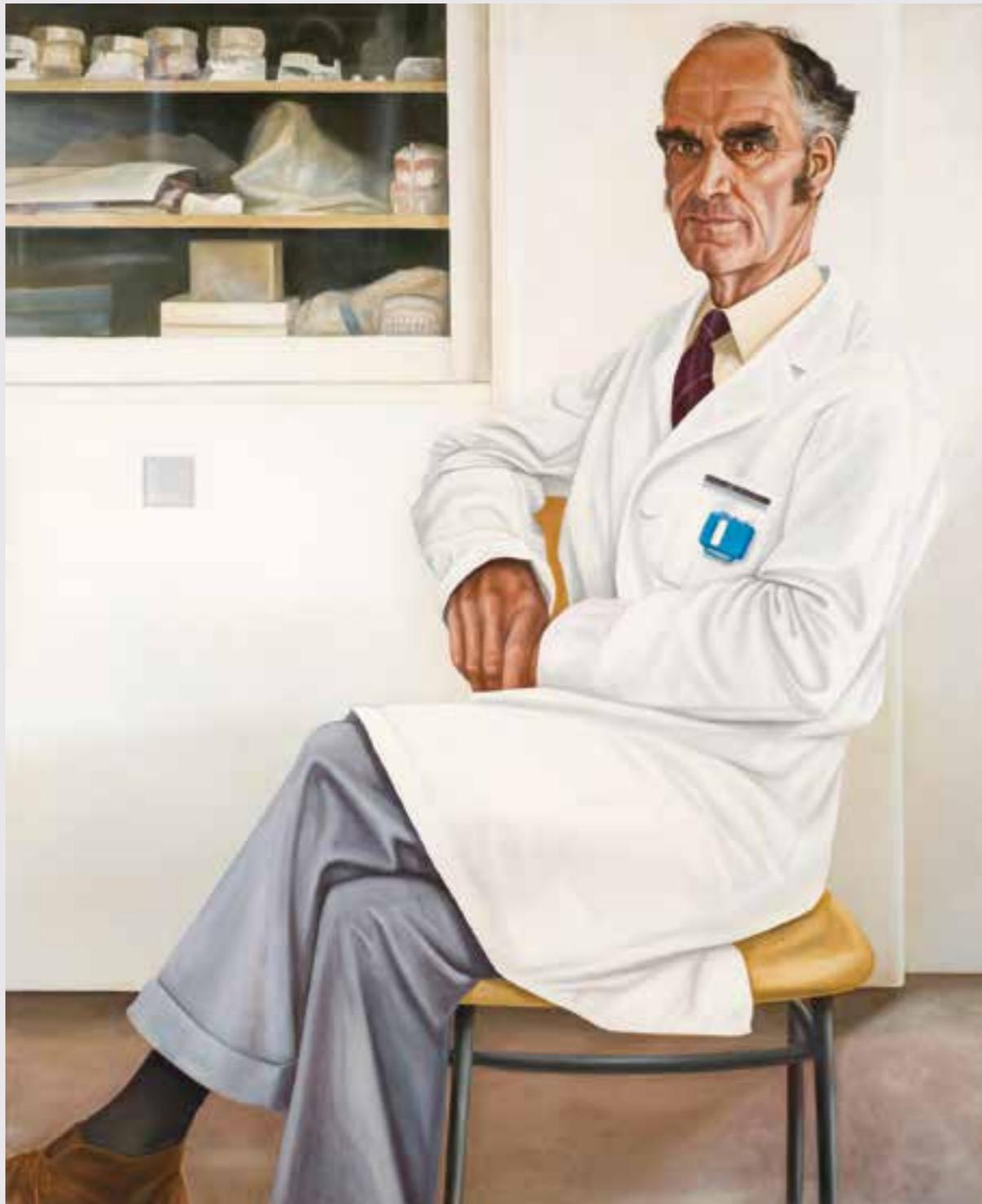
Significantly, the Henry Forman Atkinson Dental Museum also traces its origins back to 1884 and the formation of the Odontological Society, which made provisions for a library and museum, and eventually donated its collections to the Australian College of Dentistry. These early collections exist today as the Henry Forman Atkinson Dental Museum, which also encompasses the history and development of dentistry in Victoria and Australia, including the history of the Royal Dental Hospital of Melbourne. It was the commitment of Professor Emeritus Atkinson that ensured the dental museum continued to thrive. In this publication we specifically commemorate his remarkable contribution.

The Henry Forman Atkinson Dental Museum continues to involve students, alumni and the general public in the museum located at the Dental Hospital and its display in the foyer of the Melbourne Dental Clinic. A new part of its program is a series of exhibitions in the Medical History Museum in the Brownless Biomedical Library, where *It's a gas!* will be shown. I am sure all visitors will enjoy this satirical tour through dental history.

**Professor Mike Morgan**

Head of Melbourne Dental School

Cat. 147 **Presented to J. Iliffe Esq from the Melbourne Dental Students' Society 1912**, 1912, photograph, 45.5 × 57.5 cm. 3128, Henry Forman Atkinson Dental Museum, University of Melbourne.



## TRIBUTE

### PROFESSOR EMERITUS HENRY FORMAN ATKINSON, MBE, LDS, MSc, DDS, MDSC, FDSRCS (20 AUGUST 1912 – 5 JANUARY 2016)

For some people, retirement is not an option they ever really consider. Although officially ‘retiring’ in 1978, Professor Henry Atkinson continued his close association with the Melbourne Dental School and Royal Dental Hospital of Melbourne as honorary curator and honorary historian respectively.

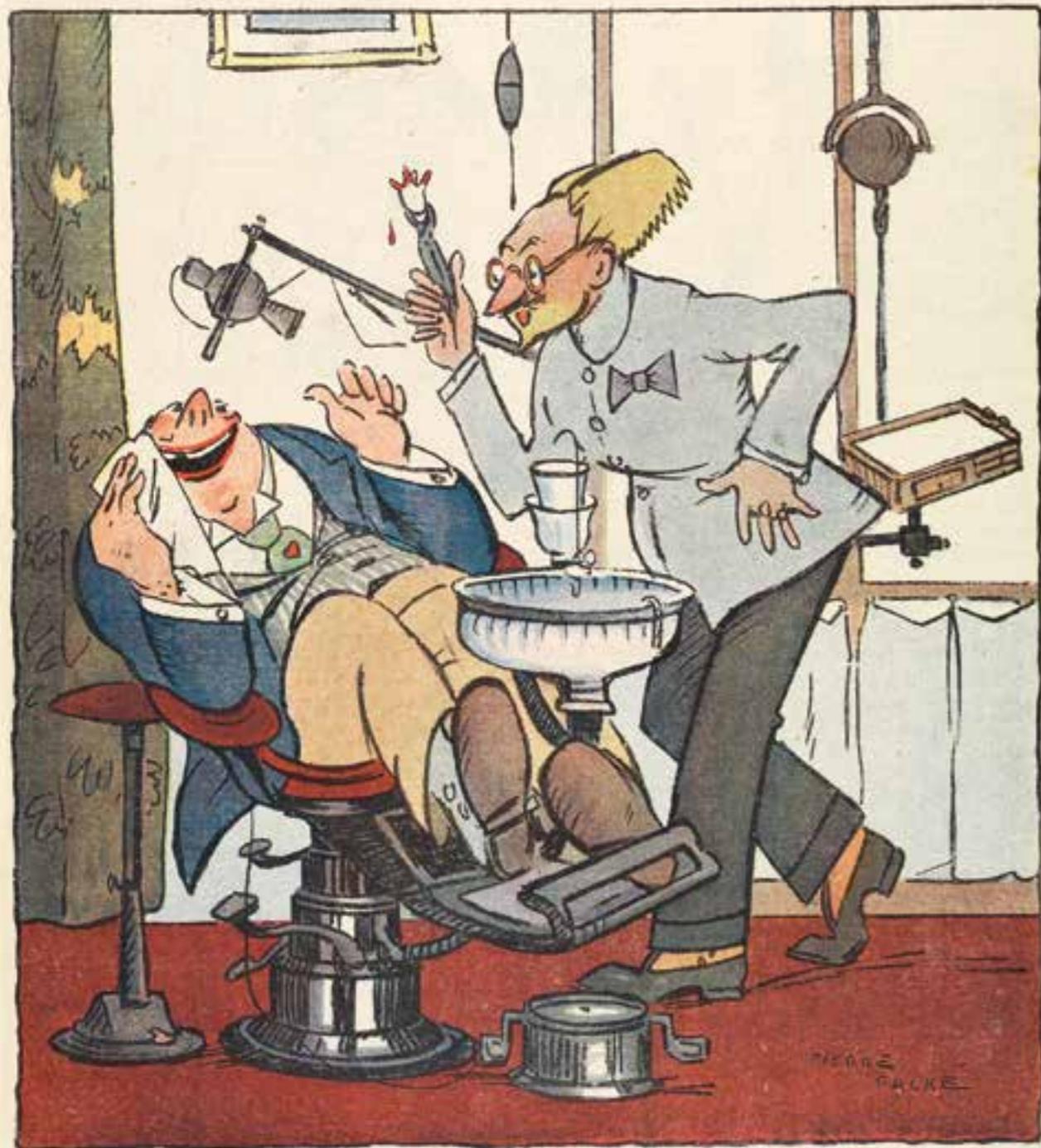
Originally from Lancashire, Professor Atkinson held teaching and research positions at the University of Manchester, as well as various hospital appointments. During World War II he served as an oral and maxillofacial surgeon in the British Army in Egypt, North Africa, and Italy, where he was awarded an MBE. He arrived in Australia in 1953 to take up the chair in dental prosthetics at the University of Melbourne. He also worked in the departments of biochemistry and physiology, was appointed lecturer in histology and embryology, served on numerous boards and committees, and was dean and acting dean of the Dental Faculty.

While teaching at the Australian College of Dentistry in Spring Street, Professor Atkinson developed an enduring interest in the college’s museum, which, he discovered, dated back to the earliest dental society in Victoria. Upon his retirement he began cataloguing the collection and researching and writing about the history of dentistry in Australia. For more than 30 years he worked every week in the museum, giving consistently and generously of his time to support all its activities. His knowledge of the history of dentistry brought him radio and television exposure, where he presented as an easy yet authoritative historian, eloquently explaining how dentistry evolved in Australian society.

In 2006 the then School of Dental Science officially recognised Professor Atkinson’s contribution by naming the dental museum the Henry Forman Atkinson Dental Museum. ‘Atki’, as he was affectionately known by the dental fraternity, was a great mentor to generations of students and dental academics, and will continue to hold a special place in the hearts and minds of all.

**Professor Mike Morgan**  
Head of Melbourne Dental School

John Scurry (Australian, b. 1947), **Professor Henry F Atkinson**, 1978, oil on linen, 121.7 × 101.2 cm. 1978.0066, University of Melbourne Art Collection, commissioned from funds raised by subscription for the Faculty of Dental Science, 1978. Reproduced courtesy of the artist.



— Vous n'avez donc pas souffert que vous riez aux éclats?  
 — Oh! si, vous m'avez fait bien du mal; mais j'rigolo en pensant que ma femme attend, dans le salon, pour s'en faire arracher trois!  
 Dessin de P. FALKÉ.

## INTRODUCTION

'It's a gas!' is an expression meaning something is hilarious or funny. A possible origin is the effect of nitrous oxide (laughing gas) on one's behaviour.

Nitrous oxide gas was first synthesised by the English chemist Joseph Priestley in 1772, and first used to anaesthetise a dental patient in 1844. Anaesthetics transformed dental care, significantly improving both the immediate comfort and the longer-term health of the patient. Pierre Falké's cartoon (opposite), captioned 'You feel no pain, you're laughing so much?', illustrates and exaggerates the transformative powers of anaesthetics on dental patients. Yet the patient still feels pain: 'Oh! Yes, you really hurt me, but I'm laughing at the thought that my wife is out in the salon, waiting to have *three* teeth pulled!' Here lies the dichotomy that pervades cartoons about dentistry: the desire for dental work as essential and necessary, combined with a fear of associated pain and its consequences. And there is yet another element: the (somewhat unfair) suspicion about the extent of the dentist's empathy with the patient. From 16th-century engravings and etchings to 21st-century newspaper cartoons, images are pervaded by this fear of the dentist, who is the brunt of many jokes to alleviate such concern.

This suspicion of the dentist is reflected in the iconic image of the tooth-puller, which persists in illustrations and cartoons across centuries and continents. Lucas van Leyden's famous engraving of 1523 (cat. 1, p. 12) exemplifies iconography used by many subsequent artists: a well-dressed dentist (displaying his qualifications in the official-looking document with prominent wax seal) ministers to a trusting patient whose shabby clothes show him to be a member of the poorer classes. Meanwhile the dentist's assistant slyly takes money from the patient's purse—even before the extraction is completed. Despite dramatic advances in dental technologies, medications and treatments, all of which should help remove anxiety about a visit to the dentist, this iconography persists even today. The exhibition and publication *It's a gas!* trace this imagery through illustrations and cartoons dating from the 16th century to now, as well as including items from public and private collections mapping the changes in dental practices and beliefs in the context of parody and humour.

Cat. 47 Pierre Falké (French, 1884–1947), *You feel no pain?*, 1913, published in *Le Rire* [The Laugh], 22 November 1913, p. 8, chromolithograph, image 21.0 × 19.0 cm, sheet 32.0 × 23.0 cm. Private collection.

— *You feel no pain, you're laughing so much?*

— *Oh! Yes, you really hurt me, but I'm laughing at the thought that my wife is out in the salon, waiting to have three teeth pulled!*

Many of the comic elements in the cartoons and illustrations are based on traditions or turning points in dental practice. Professor Henry Atkinson's essay provides the historical background of early dentistry, touching on beliefs such as worms in the teeth causing toothache, and tracing the development of the profession from blacksmiths, barbers and tooth-pullers to qualified dentists. Of particular interest to early Australian settler history are the letters of Lieutenant Ralph Clark to his wife, which reflect the pain and consequences of dental treatment at Sydney Cove in 1788. Clark wrote of a tooth extraction, which also removed some of his jawbone. His swollen jaw obliged him to decline an invitation to breakfast with Governor Phillip (see p. 7).

An intriguing question to ask is, 'What are the elements of dental practice that evoke spectacle?' Early dentists often practised in marketplaces in front of a crowd, where some people were waiting for treatment, while others gathered for the entertainment. Gordon Morrison invokes the German term *Schadenfreude*—taking pleasure in the pain and misery of others—to explain this nexus between pain and amusement. He extends this interpretation to explain the presence of dental instruments in political cartoons to represent the underlying pain of difficult political decisions and negotiations, as in the 1898 French cartoon *Mâchoire usée* (Worn jaw) (cat. 44, p. 84). But it is also the ridiculousness of the connection between teeth and our appearance (vanity) that Morrison considers provides fodder for the cartoonist, as in Daumier's *Un mécanicien trop parfait* (cat. 21, p. 77).

A more sinister interpretation of the dentist comes from Albert Tucker, one of Australia's most innovative artists in the 1940s. He takes the dental visit into the realm of the psychotic and deranged dentist. Neville Regan places these cartoons in the context of Tucker's famous *Images of modern evil* series, which explored the serious political and social consequences of World War II. Tucker's images dwell on the ultimate power of the dentist.

Thus the essays by Atkinson, Morrison and Regan set the scene for considering the 80 illustrations and cartoons, which are grouped according to seven themes: *Fear and pain*, *First tooth*, *Toothache*, *Laughing gas*, *Tooth care and extraction*, *Expense, celebrity and vanity*, and *Political cartoons*. These sections are accompanied by commentaries on various aspects of dental practice, written by dentists, historians and academics associated with Melbourne Dental School.

*Fear and pain* groups together the early works that define the iconography of the dentist at work from the 16th century to the 1870s. This is exemplified by the 1651 painting *The tooth-puller* by Jan Steen, of which the imagery was reproduced in various forms for more than two centuries. In the midst of a crowd, a patient writhing in agony is tied to a chair, while the dentist forcefully extracts a tooth with forceps (see cat. 18, p. 31). By way of contrast, *First tooth* shows the joy of new beginnings, bringing together cartoons that reveal the parents' joy at the child's first tooth, from 19th-century illustrations where the nurse

holds the baby (cat. 16, p. 42) to the role of the tooth fairy depicted in recent newspaper cartoons (cat. 69, p. 46, and cat. 68, p. 47).

*Toothache* is another recurrent image in cartoons about dentistry. As a visual theme, typically a conspicuous bandage is wrapped around the suffering individual's face, emphasising the swelling and pain, as well as serving as a public declaration of his or her pitiful condition. George Cruikshank's comic strip saga of finding cures—some extremely risky—for toothache reveals the nature of the pain that people endured before anaesthetics were commonplace (see cat. 25, pp. ii, 50–2, inside back cover). The section *Laughing gas* shows the public reception of anaesthetics, which significantly transformed the profession of dentistry and patients' experience in the 19th century, as the title of this exhibition and catalogue suggests. The 'magical' joys of nitrous oxide (laughing gas) are conjured in the classic Australian comic strip *Ginger Meggs*, in which young Ginger floats on a cloud and behaves like a superhero under the influence of the gas (see cat. 53, p. 60). *Tooth care and extraction* encompasses the more routine aspects of dental care and teeth removal: Andrew Dyson's *Renaissance man* proves he can paint, type, write and clean his teeth all at once (see cat. 71, p. 69), while the clown mascot of the McDonald's fast food chain is admonished by his dentist to watch his diet (cat. 74, p. 70). Tooth care and extraction combine in a cartoon by Pete Dredge, which shows the flying dentist's plane in an outback setting, taking off with a string attached to the patient's tooth (cat. 67, p. 66). Dr John Eric Moody AM was the 'first flying dentist' in Arnhem Land and other parts of the Northern Territory, serving remote Indigenous communities from 1948 to 1950.

The idea that less wealthy people and those living outside major centres find it particularly difficult or expensive to obtain dental care is explored in *Expense, celebrity and vanity*, as is the notion of dentistry being the privilege of the wealthy in pursuit of vanity. *The effete aristocracy*, published in *The Bulletin* in 1897, shows two swagmen condemning a third for putting on airs and graces because he cleans his teeth (see cat. 41, p. 80), while in a French magazine from 1914 a wealthy, elegantly dressed woman has all her teeth removed, to be replaced by the latest dentures—at great expense—and jokes that her husband only married her for her teeth (cat. 48, p. 79). Finally, *Political cartoons* links back to our first theme of *Fear and pain*, as the powerful political figure (usually a dentist) extracts a tooth (a hard-earned gain) from the rival politician or powerless member of the public, exemplified by Peter Nicholson's cartoon of an over-enthusiastic prime minister Kevin Rudd extracting teeth from the alarmed taxpayer (cat. 80, p. 97). Indeed, the power that the dentist holds over the patient is an element that recurs in nearly all seven of our themes.

Interestingly, this exhibition brings to light items from two collections of the Faculty of Medicine, Dentistry and Health Sciences—the Henry Forman Atkinson Dental Museum

and the Medical History Museum—to illustrate some of the history of dentistry that the cartoons evoke. Photographs, ephemera and equipment reveal turning points in dentistry, and are written about by leading dentists and scholars. These artefacts also provide insights into the cartoons. For instance, 19th-century advertising items such as the Taft's Dental Rooms advertising cards from the USA (cat. 142, p. 102) promoted the location and cost of services on offer, while a local example is the toothpaste that prominent Melbourne dentist John Iliffe sold in a ceramic pot labelled with his name and the address of his practice (cat. 87, p. 102). An interesting comparison is the more flamboyant behaviour of Parisian society dentists Georges Fattet and William Rogers, who commissioned cartoons of themselves in satirical magazines to promote their services (see cat. 34, p. 74; cat. 23, p. 76). Gerard Condon describes how, after this early flourishing, such advertising was banned in the USA in 1866 and in the United Kingdom and Australia in the 1920s, only to return more recently.

As John Harcourt comments, 'it is no laughing matter for those unfortunate enough to lose some or all of their natural teeth'. He writes about a remarkable example of dentures made in a prisoner-of-war camp on Ambon during World War II, cast from scrap aluminium (cat. 108, p. 116). This complements the wartime cartoon by Angus Macdonald (known as Angus Mac) of a soldier holding onto a tree while his tooth is being extracted through the means of a piece of string tied to an aeroplane (see cat. 52, p. 65). Both make the point of 'making do' in times of hardship or scarcity.

Finally, Mina Borromeo recounts the emergence of women dentists in the mid-19th century and the difficulties they faced in gaining training and qualifications. This is illustrated by an image of Dr Fannie Gray, the first woman to graduate from Melbourne Dental School (in 1907), photographed while treating a soldier in a dental clinic (see cat. 148, p. 118). This photograph negates the ridicule of the female dentist supposedly unable to extract a tooth due to lack of strength, depicted in the *Punch* cartoon of 1879 (cat. 38, p. 17). Ironically, Quip's cartoon (opposite) turns this on its head by representing a standing female patient looking down in disdain at the defensive dentist—her arrogance comes from her superior ability to bear pain.

*It's a gas!* gathers together cartoons and artefacts that navigate the history and humour of dentistry, bringing insight into our fears, beliefs and vanities, and into what makes us laugh.

### Dr Jacqueline Healy

Senior Curator, Medical History Museum and Henry Forman Atkinson Dental Museum

Cat. 50 Frederick William Whisstock (known as Fred Whisstock or 'Quip', English, 1878–1943), [Zeal hear] dentist, c. 1930s, pencil and ink on paper, 31.0 × 50.0 cm. Private collection.



*I am giving away no dental secret when I say that women are definitely better patients than men.*

## FROM BLACKSMITHS TO DENTISTS: EARLY ADVANCES IN DENTISTRY

... was very ill with the Tooth eack all last night—got up early and went to the Hospital and had it puld out Buy Mr. Consident—oh my God what pain it was it was So fast in and the Jaw bone very fast to one of the prongs the Tooth would not come out without breacking the Jaw bone which he did—I thought that half of my head would have come off—there is a piece of the Jaw bone remaining to the Tooth—the Pain was So great my dear wife that I fainted away and was very ill the remainder of the day but I could not let Consident report to Majr. Ross that I was ill but would goe on Picket—my gum Keep Bleeding all the day—

Lieutenant Ralph Clark, Sydney, 18 February 1788<sup>1</sup>

Dentistry was practised in many ancient civilisations, including China, Egypt and India. Greek and Roman scholars such as Aristotle, Hippocrates and Cornelius Celsus wrote extensively about oral health and disease, including the eruption pattern of teeth, treatment of decayed teeth and gum disease. A popular Babylonian toothache cure was to inhale the fumes from burning a mixture of supposedly magic nuts and seeds, thus killing and expelling the worms that had been gnawing at the teeth. Religion and other beliefs influenced dental practice for centuries; learned monks did surgery and dentistry but, after a series of papal edicts prohibited monks from performing such work, barbers and physicians assumed these duties, although completely unregulated.

This cartoon depicts Australia's first British settlement, at Sydney Cove. In the tent, Lieutenant Ralph Clark has had a tooth extracted, which also removed some of his jawbone, according to letters he wrote to his wife. The swollen jaw meant that Clark had to decline an invitation for breakfast with Governor Phillip.

The convict attached to the post is Charles Green, receiving 100 lashes for having sexual relations with convict women. The two other convicts in the background are awaiting 50 lashes for similar misdemeanours. In the background, Aboriginal men holding spears observe the gruesome scene.

Cat. 66 Edd Aragon (Filipino-Australian, 1949–2015), **Toothache, 1788**, 1988, artwork for cartoon published in *The Weekend Australian*, 20–21 February 1988, ink on paper, image 18.0 × 20.0 cm, sheet 22.0 × 23.0 cm. Private collection. © Copyright the estate of Edd Aragon and *The Weekend Australian*.



Toothache was a universal curse. Its various remedies included touching the body of a villain before sunset on the day of his hanging; using an 'opiate' of ground crabs' eyes and dry mouse bones; plugging the hole in the tooth with shreds of cloth soaked in 'euckie' (eucalyptus) oil or honey; even holding a hot boiled potato or onion in a screw of cloth to the swollen cheek to draw out the poison. But when all home cures failed, desperate sufferers sought relief from individuals offering services, usually with only a tenuous connection with dentistry: the blacksmith—maker of extraction keys; the goldsmith—maker of wires and swager of metal; or the apothecary—dispenser of potions and spells. Many acted solely for personal gain, but none more perniciously than the showman and charlatan, wreaking havoc for a few hours at the town fair and then rapidly moving on with his ill-gotten gains.

Modern dental science emerged from the late 17th century, when Pierre Fauchard and other physician-scientists made discoveries using scientific method and invented innovative approaches to curing dental disease. The first English-language book on the subject, *Curious observations on the teeth* by Charles Allen (1687), recommended weekly cleaning with a dentifrice made from 'magistry of pearls'. Over the centuries other writers followed suit, until 'clean teeth do not decay' became a mantra of the dental profession. Tooth powders made by physicians, chemists or dentists were converted into pastes by adding a few drops of aromatic oil, and kept moist in small animal bladders.

The discovery in the 1840s–60s that nitrous oxide or 'laughing gas' was a safe and effective general anaesthetic, together with the use of vulcanised rubber for dentures, began a new era. Extractions were now painless, and dentures that fitted and functioned could be produced in hours instead of weeks, and at much lower cost. Developments in all branches of scientific and practical dentistry proceeded rapidly, especially in prostheses. Some 5000 years ago an Egyptian tried to maintain appearances after losing a tooth by wearing a simple bridge, made from a human tooth supported by gold wire twisted around a neighbouring tooth. More sophisticated examples found in Tuscany around 1000 BC consisted of gold bands with human teeth held by rivets. In more recent centuries, when treatment involved the forceful removal of an offending tooth with forceps called a pelican, and in some cases the use of spells and potions, other measures were used to disguise tooth loss and maintain a semblance of youth. Queen Elizabeth I reportedly ate all her meals in private and only appeared in public after her cheeks, sunken from tooth loss, had been padded out with small rolls of cloth. Similarly, George Washington, although benefiting from the latest advances in dentistry, suffered constantly from his spring-retained dentures. When appearing before a portrait painter, he too would pad out his fallen cheeks. His dentures helped with speech and mastication, but could not replace lost tissue.

Previously, dentures were carved from bone or ivory and, in more sophisticated examples, were fitted with 'Crimea teeth' (obtained from the victims of war). Some were swaged from metal plate—a complicated and tedious procedure taking days or even weeks—but the introduction of vulcanisation brought infinitely better and quicker results at much lower cost. Well-fitting, aesthetically pleasing, durable dentures, with porcelain teeth on vulcanised rubber bases, were now affordable. Technology advanced so rapidly that, with apprentice dentists and mechanics doing most of the preparation out in the workroom, dentists had time for more patients and their practices flourished. No longer did the principal have to spend hours at the chair-side, carving and fitting a denture. Interestingly though, some dentists, in order to maintain a semblance of their importance in the treatment program, continued to display the name 'fitting room' on their surgery doors.

Early dentists used an extraordinary range of materials to fill carious teeth, including bone chips, resin and gum. Tin foil and gold were used as early as 1600, but the most successful and long-lasting material is amalgam: mercury mixed with filings of an alloy of silver, tin and zinc. First developed in France in 1826, amalgam has been used for more than 150 years. Early amalgam's poor quality and many dentists' unease about using mercury led to the 'amalgam wars' between users and non-users. But, in the ensuing decades, much research was undertaken and many improvements made to its properties. With the standardisation by Chicago dentist Dr GV Black (1836–1915) of both the preparation of cavities and the composition of amalgam, its use gained in popularity. More recently, fluoridation of public water supply (leading to fewer dental caries), development of other filling materials, and fear that amalgam fillings might be toxic, have led to a decline in its use, but the basic principles of cavity preparation are still practised today.

In England from the 1850s onward, dentists strove, as members of the Odontological Society, to have their calling recognised as a profession and to distinguish themselves from dental mechanics. The leader of this group, John Tomes (later Sir John and a fellow of the Royal Society), had studied medicine, 'walked the wards', published widely, and become fascinated with the teeth of all animals including humans: their evolution, structure and attachment. Supported by colleagues in both medicine and dentistry, he led the campaign for dentists' registration through England's Royal College of Surgeons and General Medical Council.

And what of the colony of Victoria? By 1840 doctors and chemists were listed among the first European settlers, but no dentists. However, Melbourne's first street directory (1857) listed nine dentists, including the first president of the future Odontological Society of Victoria, James Cumming. Events in England no doubt resonated among

professional colonial dentists such as Cumming, keen to improve the unregulated situation in Victoria. By the early 1880s dentists here were organising themselves into the Odontological Society of Victoria, with the aims of registration, founding a hospital for the ‘deserving poor’, educating dentists and raising the profession’s status. Under the leadership of John Iliffe, a man of enormous drive, the Dental Association of Victoria was formed, which in 1887 convinced the government to set up the Dental Board of Victoria, empowered to control dental education and to register dentists.

Continuing effort by Iliffe and colleagues established the Melbourne Dental Hospital, which opened in 1890 in a two-storey building in Lonsdale Street, providing expert treatment from 9 am to 11 am weekdays. Iliffe once again set about organising the dentists of Victoria, but this time to form a new educational body, the Australian College of Dentistry, which would take the hospital under its wing. The college opened its doors to students in 1897 and cooperated closely with the University of Melbourne: subjects such as anatomy, dissections, histology and pathology were taught at the university, with additional evening lectures at the college. Each student had to be registered as an apprentice, either with the college and hospital, or with an approved private practitioner. In the college’s early years, dentistry was mainly a pain-relieving service, not yet recognised as a preventative health measure, despite valiant efforts by both college and hospital to educate the community on the importance of dental health.

**Professor Emeritus Henry F Atkinson, MBE**

1 PG Fidlon and RJ Ryan (eds), *The journal and letters of Lt. Ralph Clark, 1787–1792*, Sydney: Australian Documents Library, 1981.

This essay was compiled in 2016 from the following articles written by Professor Atkinson (1912–2016):

‘Cavities, keys and camels’, in *Cavities, keys and camels: Early dentistry in Victoria*, University of Melbourne, 2010, pp. 5–15.

‘Dentistry in Australia before the First Fleet’, *University of Melbourne Collections*, issue 2, July 2008, pp. 21–3.

‘The ivory carver’, *Dent-al: Alumni Newsletter* [of the School of Dental Science, University of Melbourne], issue 11, 2009, pp. 6–7.

‘The blood and vulcanite era’, *Dent-al: Alumni Newsletter*, issue 9, 2008, pp. 8–9.

‘Potions, pastes, powders and two pots’, unpublished, 2007.

Cat. 141 **Certificate: Member of the Australian College of Dentistry (MACD)**, admitting Augustus Frederick Hiskens, 1898, paper, ink; 44.0 × 56.0 cm. 2962, gift of the Dental Board of Victoria, Henry Forman Atkinson Dental Museum, University of Melbourne.





## CARTOONS, TEETH AND DENTISTRY

To subject a cartoon to analysis, rather than simply allowing it to amuse or provoke us, goes against the grain—like a spectator at a magic show telling his neighbours the secret behind each trick or sleight of hand. Nevertheless, that is exactly my purpose here. When analysed, cartoons about teeth and dentistry conform to a number of different genres and types. They also derive their power to amuse from interesting and diverse sources, so there is some value in categorisation.

Images deliberately intended to amuse the viewer or make social or political comment have a long history. An Egyptian papyrus from the 11th century BC shows animals acting like humans, and in particularly unlikely combinations, such as a mother cat cradling a baby mouse. A famous Roman sgraffito depicts a Greek slave worshipping a crucified donkey—a dig at the beliefs of an early Christian. Annotations on medieval manuscripts parody everything from pompous churchmen to roistering peasants. In the 16th century, when the Reformation radically loosened the Church's hold over every aspect of people's lives, art ceased to have an overwhelmingly religious purpose, and depictions of everyday life could be accepted for their own sake: a baker might be portrayed with his oven and his loaves, or a barber as extracting bad teeth.

In this early period, and indeed well into the 19th century, dental 'professionals' were known in England as barber-surgeons. Some of the first images of barber-surgeons, often working in the open air as a form of public spectacle, are prints illustrating humankind's various professions. This genre originated in Germany in the early 16th century, with an example in this exhibition from the Netherlands (see cat. 1, opposite).

The 16th and 17th centuries also saw the advent of the political broadsheet, the milieu in which the satirical or political image found a comfortable home. By the 18th century, the image itself was often more important than the text, which is certainly true of the engravings of William Hogarth and James Gillray (see cat. 4 on p. 28 and cat. 13 on p. 30). This age also saw the advent of the newspaper and the magazine, some of which were produced daily (hence 'journal'), while others came out on a weekly or monthly basis.

Cat. 1 Lucas Van Leyden (Dutch, c. 1494–1533), **The dentist**, 1523, engraving, sheet and image 11.5×7.5 cm. 1959.3194, gift of Dr J Orde Poynton, 1959, Baillieu Library Print Collection, University of Melbourne.

Until 1843, a ‘cartoon’ meant an artist’s full-scale preliminary drawing for a large work of art, such as a mural. In the summer of that year, *Punch*, a recently founded London weekly, criticised the government for commissioning artists to submit ‘cartoons’ for the decoration of the new Houses of Parliament. At issue was the expenditure of public money on something as frivolous as art, at a time when the Irish famine was at its cruellest and poverty was so evident on the streets of London. *Punch* got its lead artist, John Leech, to draw an image of vagrants in rags staring uncomprehendingly at an exhibition of paintings. The drawing was titled *Cartoon no. 1: Substance and shadow*. Since that day we have used the word ‘cartoon’ for all drawn images making a social or political comment, whether humorous or not. Before that date, such an image would have been called a satire, caricature or lampoon.



Having romped through the history of cartoons, let’s consider how and why images related specifically to dentistry might have come into existence.

These dental images resonate so strongly across time and place because they represent a universal dread. Even today, with advances in pain-reducing therapies (that is, if one is lucky enough to live in a ‘developed’ country), a visit to the dentist is rarely anticipated with joy. In the past, the process could be agonising; moreover, maladies of the teeth and gums were not only extremely disfiguring, but could lead to life-threatening illness from sepsis or poisoning of the blood. There is a paradox between our rational understanding that the dentist is working to our benefit, and our visceral fear of being at their mercy as they prod and poke inside our mouth.

A related motivation behind dental cartoons is that unfortunate element of the human psyche bearing the wonderful German name *Schadenfreude*—taking pleasure in the pain and misery of others. In *It’s a gas!* an Australian cartoon by Albert Tucker (under the pseudonym *TUK*) shows the imagined results of massive extraction of molars, with the patient propelled like a rocket through the roof of the operating room (see cat. 55, p. 21). Even the earliest images of barber-surgeons often take a prurient stance towards the supine patient, about to be meddled with in a particularly vulnerable part of the face. The patient’s petrified expression is often the key element, or the contorted posture of his or her prone body, rigid with agony while being cauterised without the benefit of real anaesthetic. James Gillray’s *Easing the tooth-ach* (1796) is an excellent early example of this genre (cat. 13, p. 30).

Another reason why we find dental images amusing is a simple one: most people appreciate the ridiculous aspects of life, and teeth can be ridiculous. False teeth—entire sets of dentures, disembodied from their owners and grinning at us from an inappropriate

vantage point—can be hilarious, especially when seen *en masse*. Why? Because teeth belong in a person’s mouth and we have a keen eye for noticing when things are out of place. A work celebrating the inherent comic possibilities of a set of dentures featured in the Parisian satirical weekly *Le Charivari* in 1845. A dentist, described as ‘a too-perfect mechanic’, presents a set of open dentures to an obviously sceptical client. The dialogue runs: Dentist: ‘Note, Baron, that these are the latest model of the current year ... they chew by themselves and continually.’ Baron: ‘Continually? Then I won’t have them ... one could be ruined by beef steaks with such a device.’ (cat. 21, p. 77).

Absence of teeth and loss of teeth can also symbolise the trope of the Ages of Man: the gummy baby becomes the gap-toothed man or woman of middle age and finally the toothless crone, the last inviting the viewer to reflect: ‘there but for the grace of God go I’. An interesting hybrid image, combining the Ages of Man with another comedy trope, the Toothy Vicar, appeared on the cover of *Aussie: The Cheerful Monthly* in 1923. The drawing by Tom Bell, *Getting his teeth*, depicts a baby sucking a pacifier and plucking the protuberant dentures from the mouth of a horrified clergyman (see cat. 49, p. 44).

Toothache serves fairly frequently as a metaphor for a state of general unease or malaise. An excellent example is a *Punch* cartoon of 1849 titled *Peel’s panacea for Ireland*, in which English parliamentarian Lord Robert Peel, dressed as an old woman, delivers a jar of medicine to prime minister Lord Russell, also an old woman but in obvious pain, clasping her hand to her jaw. The ‘panacea’ in question was Peel’s proposal to force the sale of unworked absentee landed estates in Ireland, in order to expand local production of food and saleable commodities (see cat. 27 on p. 88).

In geopolitics a painful tooth extraction might represent one country wrenching territory from another, or some other conflict; for example, in the 1898 French cartoon *Mâchoire usée* (Worn jaw, cat. 44, p. 84), the Russian bear tries to extract teeth from the British leopard, who anxiously grips the arms of the dentist’s chair, suggesting the tense relationship between Russia and Britain. But in this instance it is not necessary because the British leopard is considered the toothless tiger in the negotiation of an Anglo–Russian agreement. As the caption reads: ‘The Russian bear notices once again that the fangs of the English leopard are completely lacking’.

An ever-present element in cartoons related to dentistry, and indeed to the medical profession in general, is the quack: the professional fanatic or outright fraud, whose slightly crazed expression is a guarantee that dire things are in store for the unfortunate invalid. Works made in the 1770s by Lancashire satirist John Collier (known as Tim Bobbin) apply this motif to dentistry. In *Mirth anguish*, Collier uses a brilliant compositional technique, where the grimacing profile of the bewigged dentist lunges towards the reeling man whose teeth are being simultaneously poked and wrenched (see cat. 9, p. 33).

The trope of the quack combines fraudulence, incompetence and inappropriate behaviour. The use of excessive force by dental practitioners is therefore a subcategory of quack cartoons. Tooth extraction—by horse power, bull power, aircraft, rocket, or even dynamite—frequently features. Another aspect of the quack is the cost of dental treatment: the dentist is not only an incompetent and sadistic butcher, but is also guilty of highway robbery. A sufferer spending vast sums of money to obtain simple relief is a recurring element in cartoons, carrying a strong flavour of insult added to injury. An 1858 cartoon by Nicholas Chevalier shows an elderly woman seeking an affordable way to have the children's teeth removed; she has resorted to the local tree-stump remover (see cat. 31, p. 81).

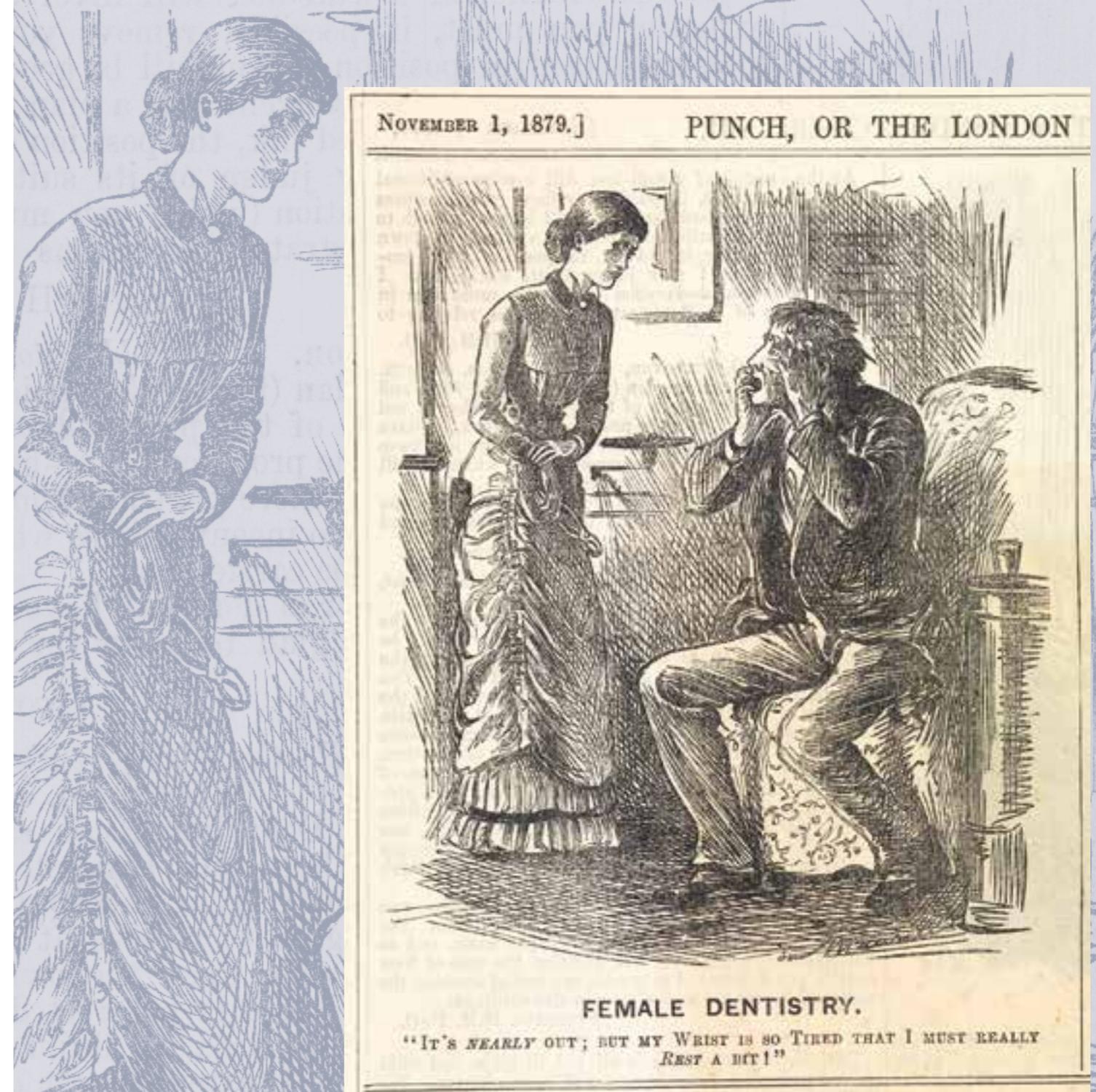
Until the late 19th century, the practice of dentistry was an exclusively male domain. Just as campaigns for female suffrage gained impetus between 1870 and 1920, so too did the opening up of the medical professions to women. This in turn led to cartoons, invariably drawn from the male perspective, questioning women's fitness to practise: do they have the necessary endurance, or even the basic strength, for the more physical aspects of dental surgery, such as tooth extraction? (see cat. 38, opposite)

Until human beings evolve titanium fangs, or abandon the process of mastication altogether, the dental profession will be with us, and cartoonists the world over will continue to find inspiration in their work.

#### Gordon Morrison

Cat. 38 George du Maurier (English, 1834–1896), **Female dentistry**, 1879, published in *Punch, or The London Charivari*, 1 November 1879, p. 203, woodblock engraving, image 13.0 × 10.5 cm, sheet 27.0 × 19.0 cm. 3144, gift of Gordon Morrison, 2016, Henry Forman Atkinson Dental Museum, University of Melbourne.

*Punch, or The London Charivari* was a satirical magazine established in 1841 by Henry Mayhew and engraver Ebenezer Landells. George du Maurier, one of *Punch's* greatest cartoonists, was a commentator on Victorian England's burgeoning middle class. It was not until 1895 that Lilian Lindsay (née Murray, 1871–1960) became the first woman dentist to graduate in the United Kingdom—from Edinburgh Dental School. She went to Edinburgh because she was unable to gain admittance to the Royal College of Surgeons in London. Women could not gain a dental qualification there for another 17 years.



## AUSTRALIAN DENTAL ART: ALBERT TUCKER, CARTOONIST



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Page 32  
23 x 19 1/2

Albert Tucker

*It's a gas!* features two images by Melbourne artist Albert Tucker (1914–1999).<sup>1</sup> These are *cartoons grotesques* that were published under the nom de plume *TUK* in the *Australasian National Illustrated Weekly* in 1945. Both were entered in the monthly competition for the 'Black and White Prize' of 10 guineas for humorous black-and-white drawings, and reflect, albeit in a different medium, the development of Tucker's famous series of oil paintings, *Images of modern evil* (1943–48), which was influenced by the artist's World War II experiences and observations. The paintings' recurring abstract motifs include a protoplasmic female figure; a single, elaborately stylised eye; a green Melbourne tram; a naked electric light bulb; distorted and exaggerated images of the body; sexual context; partly obscured iconic street-advertising signs; and a crescent-shaped mouth.<sup>2</sup> The two dental cartoons abound in references to these motifs and symbols.

The first of the drawings, *Sometimes the impulse to have a shot at surgery almost overwhelms me*, dated 1945 (cat. 54, opposite), is a pre-extraction cartoon showing a maniacal dentist exposing his own teeth. He has (in Tucker's own words) 'a twist or twirl to his lip ... a bald domed forehead ... [and a] penetrating gaze', and has a pair of forceps resembling hardware-store pliers in hand.<sup>3</sup> The terrified patient, with 'eyes absolutely bugged out of his head in an awful state of tension', is reminiscent of a patient at Heidelberg Military Hospital whom Tucker described in 1979 in an interview with James Gleeson, and whom he depicted in an early pastel drawing called *Psycho* (1942).<sup>4</sup> Both dentist and patient in the cartoon have distorted bodies, limbs and hands. The only equipment shown are the small armrest and headrest, while in the background is a simple chart of molar teeth. Describing the origins of one of the important motifs in the *Images of modern evil*, Tucker recalled:

The green Melbourne tram ... I remember being briefly caught on the tram tracks by traffic. Before I could cross there was a tram bearing down on me, with a great rattling roar. I went into a state of complete terror and panic and leapt off the tracks. It always stayed on my mind ... A perfect symbol of fear and anxiety ... the threat of atrocious mutilation, the tram bearing down on me

Cat. 54 Albert Tucker (Australian, 1914–1999), **Sometimes the impulse to have a shot at surgery almost overwhelms me**, 1945, artwork for cartoon published in *The Australasian National Illustrated Weekly*, 6 October 1945, p. 32, ink and felt-tipped pen on paper, sight 26.0 × 24.0 cm, signed *TUK*. Private Collection. © The estate of Barbara Tucker. Courtesy of Sotheby's Australia.

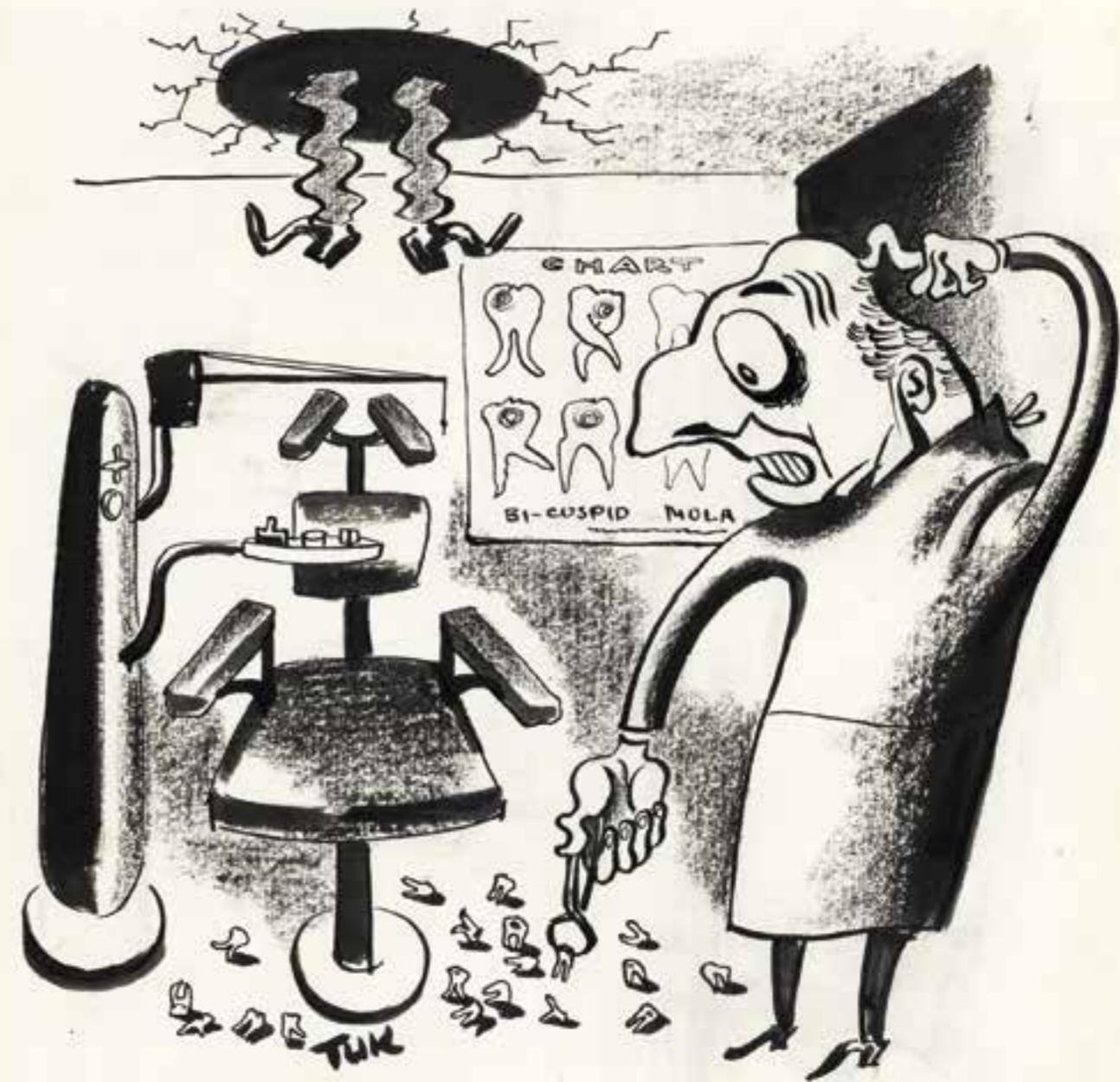
... the human figure sometimes seems to assume a certain demonic element  
... almost a stock image of threat, of impending disaster, of fear.<sup>5</sup>

These words could also aptly describe the feelings of a dental patient at the prospect of impending treatment. I think Tucker exemplified this by giving the dentist teeth resembling the motif of the St Kilda Road tram tracks, thus imbuing further fear into the patient.<sup>6</sup> Chris McAuliffe has observed that the *Images of modern evil* are 'addressed in terms of incident and response';<sup>7</sup> this certainly describes the dental treatment shown in this cartoon. Tucker's depiction of dentist and patient one-on-one is comparable to the dramatic realism of Honoré Daumier's lithograph *Chez le dentiste* (At the dentist's, 1847, see cat. 22, p. 37).

The second cartoon, *Funny. He was here only a moment ago* (cat. 55, opposite) is a post-extraction scene. It includes more of the surroundings of the surgery: dental equipment, chair, unit, bracket table and drill, all sleek and streamlined. Not one of the 1940s equipment trade catalogues held in the Henry Forman Atkinson Dental Museum depicts such a surgery design; this is the modernist trend as interpreted by Tucker.

The confused dentist, with the same enormously domed forehead and distorted limbs, hands and feet, teeth once again reminiscent of tram tracks, is a buffoon, not unlike the dentist in the 1837 lithograph by Honoré Daumier: *Robert Macaire dentiste* (see cat. 15, p. 89). Meanwhile, the patient's legs have been converted into schematic double-jagged wire filaments hanging from the ceiling rose.<sup>8</sup> Numerous extracted teeth lie discarded on the floor, leading one to ponder: was Tucker influenced by his own experience of undergoing extractions, or was he referring to early paintings in the *Images of modern evil* series, which show teeth in the crescent-shaped mouth? In later works of the series this same mouth became a simplified abstract shape, without teeth. In the cartoon, the dentist's stylised forceps grasping a tooth are very similar in design to the huge tongs depicted in the late 18th-century British mezzotint *The ludicrous operator, or blacksmith turn'd tooth drawer* (see cat. 10, p. 23).

In the cartoon, the wall chart of anthropomorphic teeth in the background includes more *Images of modern evil* motifs. On one half, the subtitle of hyphenated 'BI-CUSPID', together with the dancing teeth, suggests a 'kind of sexuality' and moral corruption not usually published in newspapers of the day.<sup>9</sup> Each painting from the *Images of modern evil* series features a female form; here one of the teeth has 'very feminine imagery' with a single stylised eye. The 'masculine' teeth have a single eye, which could



Funny. He was here only a moment ago.

Cat. 55, Albert Tucker (Australian, 1914–1999), *Funny. He was here only a moment ago*, 1945, artwork for cartoon published in *The Australasian National Illustrated Weekly*, 25 August 1945, p. 34, ink, felt-tipped pen and pastel on paper; image 32.0 × 22.0 cm, signed TUK. Private collection. © The estate of Barbara Tucker. Courtesy of Sotheby's Australia.

have transmogrified from a carious crater.<sup>10</sup> The subtitle in the other half of the chart, 'MOLA', is comparable to Tucker's iconic Melbourne street-advertising signs of 'ASPRO' and 'HOYTS', which in the *Images of modern evil* series he painted with their last letters concealed.

These two black-and-white dental cartoons by Albert Tucker are mid-20th century examples of the long tradition of portraying dentistry in ways that are comic or disparaging. The exhibition *It's a gas!*, in presenting humorous dental imagery spanning the 15th to the 21st centuries, makes us ponder: how does the public envision the dental profession today?

### Dr Neville Regan

- 1 This essay is based on an article of the same title published in *Dent-al: Alumni Newsletter*, no. 16, 2011, pp. 10–11.
- 2 For a discussion of Tucker's motifs, see Lesley Harding (ed.), *Images of modern evil*, Melbourne: Heide Museum of Modern Art, 2011, pp. 19–32; 33–44, 81–102.
- 3 Interview with Albert Tucker [sound recording] by James Gleeson, 2 May 1979, National Gallery of Australia, Canberra, transcript, pp. 3–7. I believe the dentist in both cartoons is a caricature of Adrian Lawlor (1889–1969), an artist and friend (see Tucker's 1939 *Portrait of Adrian Lawlor* in the National Gallery of Australia). In conversation with Gleeson, Tucker stated: 'I remember doing memory drawings of him ... Adrian had an extraordinary head—a bald dome that went right up ... an enormously domed forehead ... I can still remember his face when he would suddenly shoot me a questioning look—a penetrating sudden stab. He had a curious little twirl, or twist to his mouth which fascinated me at the time; I was quite preoccupied with it.'
- 4 *ibid.*, p. 31.
- 5 *ibid.*, p. 22.
- 6 I believe this patient could be a self-caricature of the artist. Referring to Tucker's oil painting *Self portrait* (1937), Dominique Nagy (<http://cs.nga.gov.au/Detail.cfm?IRN=35879>) describes the curve of the artist's nose, broken when Tucker was at school, and also his conservative image, both of which are evident in the cartoon. The details of the constrictive shirt collar and necktie, together with the impression of the jacket and buttons, are common items in other Tucker self-portraits. The dimpled chin is certainly Tucker's characteristic feature.
- 7 Quoted in Harding, *Images of modern evil*, p. 45.
- 8 This symbolism is evident in the light bulb in the painting *Image of modern evil 30*.
- 9 Interview with Albert Tucker, p. 27.
- 10 Interview with Albert Tucker, *passim*.

Cat. 10 James Wilson (British, active 1760–80), published by John Harris (British, 1740–1812), printed for Rob Sayer (British, 1725–1794), **The ludicrous operator, or blacksmith turn'd tooth drawer**, c. 1774, mezzotint, image 35.5 × 25.0 cm. Private collection.

English blacksmiths often dabbled in dentistry, even into the 18th century. The result was often accidental extraction of gums and bone along with the offending tooth. In some cases, the rotation of the blacksmith's forceps on the tooth even broke the patient's jaw.

This depiction shows the typical anvil in the foreground, while the blacksmith's heavy-duty mallet and tongs hanging on the wall would have brought fear to the heart of his 'patients'. This pained woman grips her hat as the smiling blacksmith attempts to extract her front tooth with an oversized implement.

*Why squeeze your  
Hat, and Seize  
my Cap  
As if you dreaded  
some Mishap?  
Keep not  
your Spirits  
on the Rack,  
I'm a Licentiate,  
Not a Quack!*



## CARTOONS



Cat. 12  
Bénédict Alphonse Nicolet  
(French, 1743–1806), engraver,  
with draughtsman Antoine Borel  
(French, 1743–1810), after painting  
(c. 1612–14) by Guido Reni (Italian,  
1575–1642)  
**Sainte Apolline** [St Apollonia], 1786  
copper line engraving  
image 37.5 × 24.0 cm  
sheet 43.5 × 28.0 cm  
Private collection.

St Apollonia, the patron saint of dentistry, is traditionally invoked by sufferers of toothache. She is often depicted with a golden tooth at the end of her necklace, or with pincers holding a tooth, and usually as a young woman, even though she was elderly when she was martyred in Egypt in AD 249.

The deaconess of an early Christian church in Alexandria, Apollonia was attacked by Roman persecutors. She was repeatedly hit in the face and her teeth were knocked out. But rather than renounce her Christian faith, she threw herself into the flames.

## FEAR AND PAIN

The theme of the dentist or tooth-puller recurs frequently in European art. Lucas van Leyden's famous engraving of 1523 (cat. 1, p. 12) exemplifies the iconography used in many later works. This beautiful engraving is an archetypal illustration of the recurring narrative of the confident and supposedly expert (and extremely well dressed) dentist treating a trusting patient, who is wearing rags. Such imagery from Dutch genre painting was repeated in the following centuries, and elements of it even appear today.

The message in these pictures is one of pain and anxiety, but ultimately relief, with the physical violence of tooth extraction explicitly portrayed. Ironically, there is also an element of entertainment, as crowds gather to watch the spectacle. And by contrasting travelling, country and town dentists, these illustrations comment on social stratification and varying dental practices. The popularity of paintings on the subject was perpetuated through the production of engravings and other types of prints, which could be distributed widely and relatively cheaply.

References to barbers and blacksmiths in these early images show the humble origins of dentistry, combined with a slapstick style of humour when depicting the various methods of tooth extraction. These prints and cartoons also tell us about marketing techniques, and question the dentist's skills in the days before anaesthetics. A certificate on the table in Van de Venne's 17th-century illustration (cat. 2, p. 27) implies that the dentist is qualified or competent. A century later, James Wilson's *Ludicrous operator* (cat. 10, p. 23) declares 'I'm a licenciante, not a quack!' to boost the confidence of his struggling patient.

The other prominent theme recurring in these artworks is the use of dentures. Due to their high cost, dentures were at first a marker of social status, but as new manufacturing technologies emerged they became more widely available. Daumier's rendition of this scenario (cat. 21, p. 77) shows how an illustration of daily life had, by the 19th century, morphed into satirical social and political commentary.

### Dr Neville Regan



*Of all the maladies to which men are subject  
That of the teeth is the most common of all  
Everyone knows how to cure it, he says, these are  
Useless and vain prospects when comes time to act.*

*The quickest way is to go to the tooth-puller  
Who promises to pull them painlessly from your mouth,  
This is the lie he tells you when his pincers are inside  
Whether you cry out or not, he will take if he can whatever  
tooth he touches.*

*To show how skilled he is at his art  
He wears a long necklace of teeth from the cemetery  
Numerous miracles are performed by him  
With his seals, unguents, iron tools of all types.*

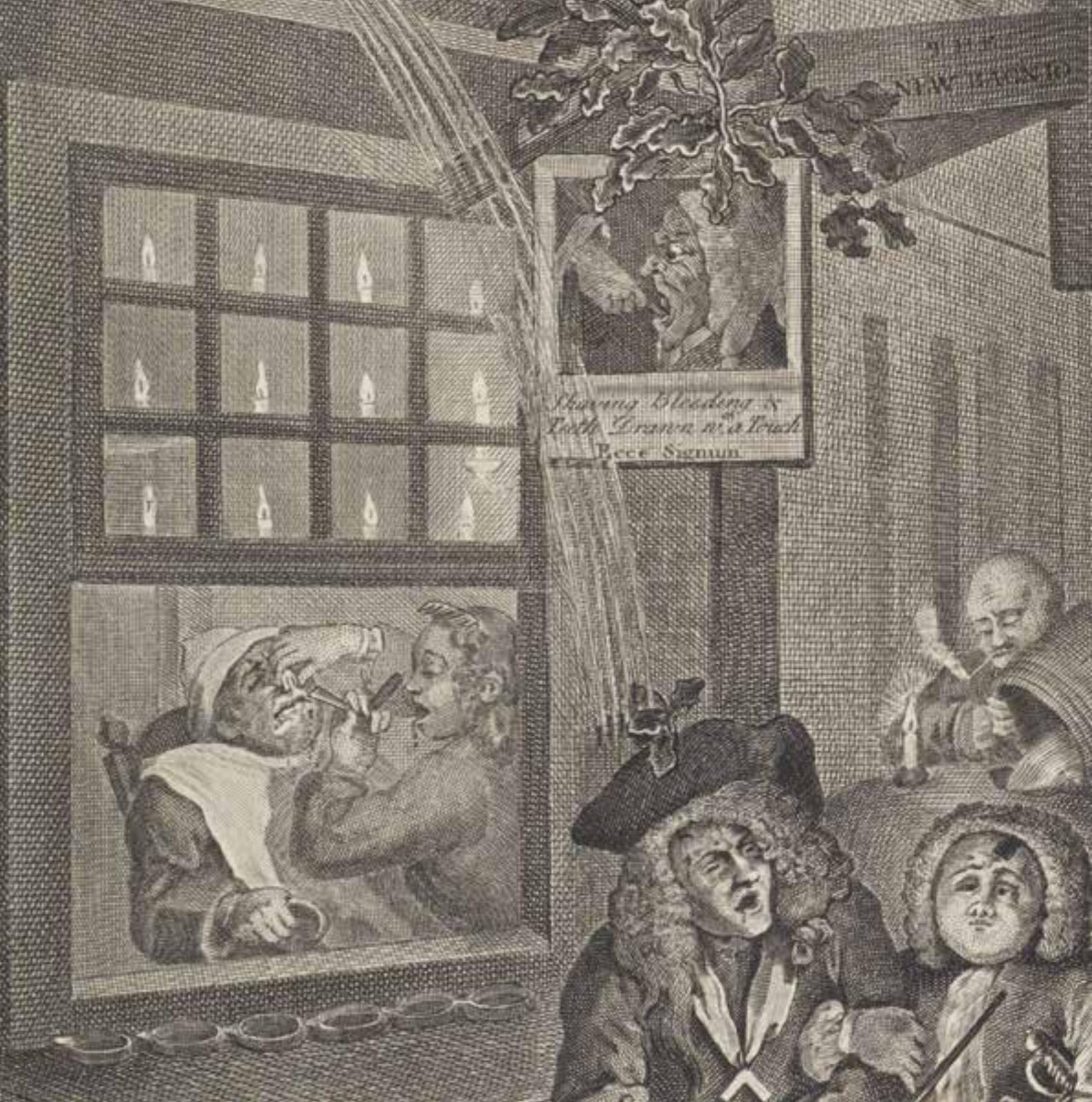


Jacob Cats was a Dutch poet, humorist, jurist and politician, known for his emblem books (collections of allegorical illustrations with accompanying explanatory text, often a moral or poem). Here the illustrator Adriaen Van de Venne, known for depicting the lower classes in the 17th century, shows a travelling dentist plying his trade in a town square or marketplace. A well-dressed assistant eagerly collects customers' money, while others pay with fruit or other produce.

Cat. 2  
Adriaen Van de Venne (Dutch, 1589–1662)  
**On the sight of a person having a tooth pulled**, 1657  
illustrating a poem by Jacob Cats (Dutch, 1577–1660), published in Jacob Cats, *Op Voorvallende Geleghtheden*, Amsterdam: Jan. Jacobsz, 1660, Plate 14, p. 399  
copper line engraving  
image 10.5 × 14.0 cm  
sheet 44.0 × 27.5 cm  
Private collection.

Cat. 3  
'André Paul' (Andries Pauli or Pauwels, Flemish, 1600–1639), after 'Theodor Roelants' (Theodor Rombouts, Flemish, 1597–1637), published by 'Bonenfant' (Anton Goetkindt, Flemish, active 1598–1644)  
**Der Zahnzieher** [The tooth-puller], 1638  
hand-coloured engraving  
image 20.5 × 29.5 cm  
sheet 28.0 × 36.0 cm  
Private collection.

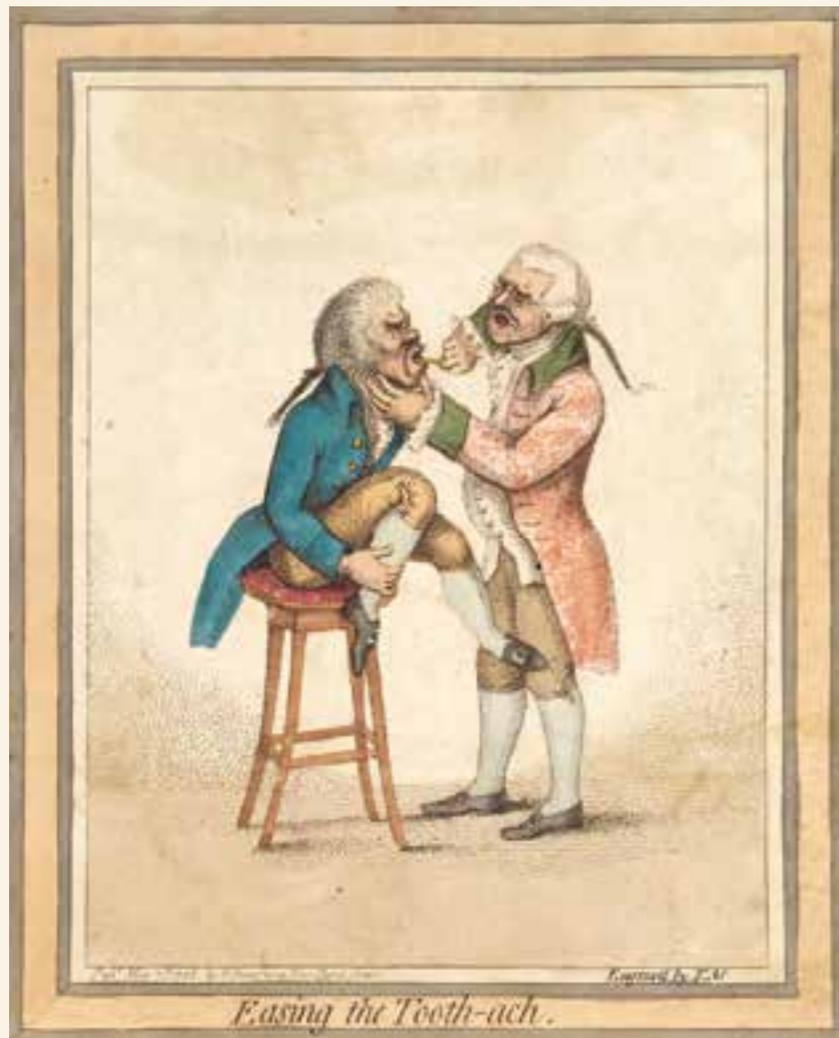
The era of dentistry before the use of anaesthetic was commonly called the 'rope and alcohol' days. Around his neck the dentist wears a necklace of extracted teeth. His tools include a spatula, hand drill, tongue holder (flat end of the stick), and a wooden-handled instrument with a metal kink and hook (used for scraping off tartar or for loosening gums around teeth about to be extracted), plus a pair of double-handed forceps. There is also mercury in a wooden bottle, then used to treat venereal disease; it was not until the 19th century that mercury was used for fillings.



Cat. 4  
 William Hogarth  
 (English, 1697–1764)  
**Night**, 1738  
 Plate 4 from series  
*The four times of day*  
 etching and engraving  
 image 44.5 × 36.9 cm  
 plate 49.1 × 40.9 cm  
 sheet 59.5 × 45.4 cm  
 Private collection.

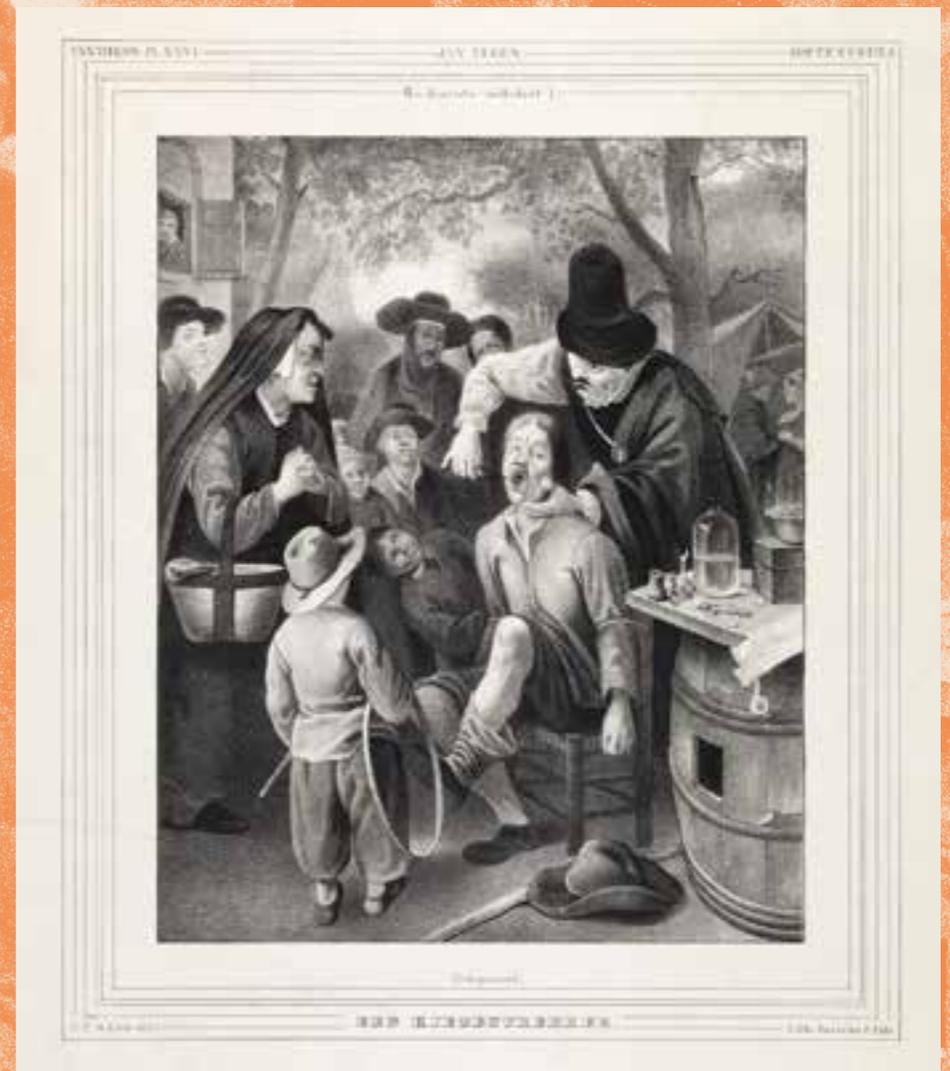
Hogarth's *Four times of day*, humorous paintings of London street life, were immediately reproduced as engravings. *Night* depicts Oak Apple Day—a public holiday celebrating the restoration of the monarchy (signified by the oak leaves on the barber's striped pole and on people's hats).

In 1745, English barbers and surgeons formed separate professions, when the Company of Surgeons was established. But here, in 1738, barbers still dabbled in dentistry. The little bowls on the barber's windowsill hold blood from the day's patients, while the sign above reads: 'Shaving, Bleeding & Teeth Drawn with a Touch: Ecce Signum!' (here's the proof!).



Cat. 13  
James Gillray (British, 1757–1815), engraved by T Adams (British, active late 18th century), published by Hannah Humphrey, London, 7 May 1796  
**Easing the tooth-ach**, 1796  
hand-coloured stipple engraving  
image 22.0 × 18.5 cm  
Private collection.

English satirical caricaturist and printmaker James Gillray is considered the father of the political cartoon. He worked closely with publisher Hannah Humphrey, whose shop was located on London's fashionable New Bond Street, suggesting that her publications reached an affluent and stylish upper-class audience. After 1771 Gillray worked exclusively for Humphrey. When this cartoon was printed, Humphrey was London's leading print seller. Although the cartoon is simple, it depicts a more hygienic and sophisticated style of dental care than would have been meted out by charlatans, blacksmiths and incompetent barbers elsewhere in the city.



Many 17th-century Dutch paintings depicted typical scenes of daily life, and Jan Steen often portrayed dentists and physicians at work. At this time it was common for dentists to perform procedures outdoors and in public spaces, while onlookers seeking entertainment crowded around in fascination. This patient is tied to the chair and clenches his fists in agony, while the dentist extracts a tooth using flimsy forceps. The makeshift table set up on a barrel holds various tools and bottles of liquid, along with coins and the ubiquitous certificate proclaiming the dentist's qualifications.

Cat. 18  
Carel Christiaan Antony Last (Dutch, 1818–1876), after the painting *The tooth-puller* (1651) by Jan Steen (Dutch, 1626–1679), published by Soetens & Fils **Een kiezentrekker [A tooth-puller]**, c. 1840  
lithograph  
image 22.0 × 17.0 cm  
sheet 34.0 × 25.0 cm  
Private collection.



Four cartoons by 'Tim Bobbin' (John Collier, English, 1708–1786). Private collection.

Cat. 6  
**Acute pain**, 1773  
 Plate 5 from series *Human passions delineated*  
 etching, image 13.5 × 21.0 cm

Cat. 7  
**Laughter and experiment**, 1773  
 Plate 6 from series *Human passions delineated*  
 etching, image 13.5 × 21.0 cm

John Collier created vibrant depictions of the grotesque nature of the human face. This group depicts a dentist's attempts to extract stubborn teeth from agonised patients. First, the laughing dentist pulls on a string while the patient begs for mercy. Then he tries planting his foot on the patient's chin—for better leverage. The elderly woman's front tooth is seized by oversized pincers; she grips her hat in agony while her fascinated husband looks on. Finally, the enterprising practitioner waves a red-hot coal in the patient's face to make him pull away and thus yank out his own tooth, while the dentist simply holds the string.

Cat. 8  
**Fellow feeling**, 1773  
 Plate 7 from series *Human passions delineated*  
 etching, image 13.5 × 21.0 cm

Cat. 9  
**Mirth anguish**, 1773  
 Plate 8 from series *Human passions delineated*  
 etching, image 13.5 × 21.0 cm



**HOB and STAGE DOCTOR.**

*Printed and Published by W. Davison Alnwick.*

Three cartoons after Edward Dighton (British, c. 1752-1819). Private collection.

Cat. 5  
**Hob and stage doctor**, c. 1781  
 reproduced in William Davison (British, 1781-1858), *Some Alnwick Caricatures*, Alnwick: William Davison, c. 1812-17  
 copper plate engraving  
 image 13.5 × 22.0 cm  
 sheet 17.0 × 25.0 cm



**THE TOWN TOOTH DRAWER.**

*Printed and Published by W. Davison Alnwick.*

Cat. 11  
**The town tooth drawer**, c. 1784  
 reproduced in William Davison (British, 1781-1858), *Some Alnwick Caricatures*, Alnwick: William Davison, c. 1812-17  
 copper plate engraving  
 image 13.5 × 22.3 cm  
 sheet 16.5 × 24.0 cm



**THE COUNTRY TOOTH-DRAWER.**

This trio of prints highlights class difference in 18th-century England. In *Hob and stage doctor*, set at a country fair, the travelling tooth doctor's assistant is dressed as a jester, showing that the hob (a rural man) has been fooled into paying a charlatan.

*The town tooth drawer* mocks the upper class, and the dentist may be based on well-known practitioner Bartholomew Ruspini. His Negro assistant signifies his wealth. Meanwhile the wealthy patient's maidservant looks on grimacing and the cat jumps in fright. The comparison piece *Country tooth-drawer* shows poor rural folk resorting to the blacksmith when their teeth need attention.

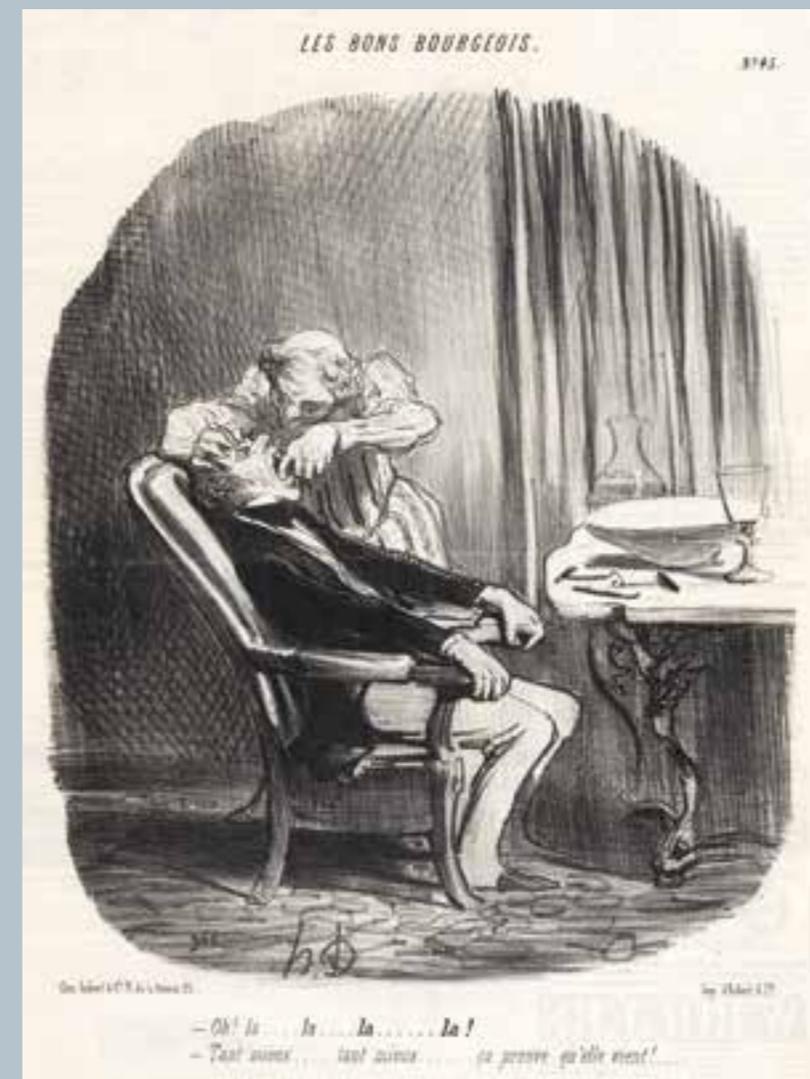
Cat. 14  
**The country tooth-drawer**, c. 1784  
 printed for and sold by Bowles & Carver, London, 1809  
 colour mezzotint  
 sheet 35.5 × 26.0 cm



*Damn it, wrong one again. Doesn't matter, won't cost you any extra.*

Cat. 33  
 Tacott (lithographer), after painting by Ferdinand Marohn (French, active 1846–65), printed by Cattier, Paris, published by Goupil Vibert & Co., Paris and New York, and E. Gairhart & Co., London, **Les exploits d'un dentiste!** [The exploits of a dentist!], c. 1860, No. 32 from series *The pleasures of dentistry handsomely depicted*, published in *Le musée de rieurs* [The museum of laughter], hand-coloured lithograph image 36.0 × 45.0 cm sheet 44.0 × 51.5 cm Private collection.

This arrogant-looking dentist has already performed two extractions on his patient, but has still not removed the ailing tooth. He stands over the suffering patient who clasps his head in agony, and jokes with him about the price. The dentist's male assistant holds a red-hot coal to be used to distract the patient from his pain and to cauterise the wound. Another patient waits his turn, with a bandage on his head and a duck in a basket as payment for the dentist.



Patient:

*Ouch! Ouch!*

Dentist:

*Good ... Good ...*

*That shows it's*

*coming!*

Honoré Daumier lived at a time of immense political and social upheaval, which he documented by satirising the lives of the bourgeoisie, political regimes and the judiciary.

Here a left-handed dentist extracts a tooth with a dental key, while his right hand holds down the patient's head. The patient grips the arms of the Louis XV-style chair—perhaps a commentary on the political situation at the time. In the 19th century, left-handedness had connotations of abnormality, clumsiness and awkwardness. This adds humour to the image, as the patient is held in the hands of a 'clumsy' left-handed dentist pulling at his teeth.

Cat. 22  
 Honoré Daumier (French, 1808–1879) **Chez le dentiste** [At the dentist's], 1847  
 No. 45 from series *Les bons bourgeois* [The good bourgeois], published in *Le Charivari* (Paris), 4 May 1847  
 lithograph image 31.0 × 23.0 cm Private collection.



Cat. 17  
Honoré Daumier  
(French, 1808–1879)  
**Elle tenait ferme!** [She stood her ground!], 1839  
No. 4 from series *Scènes grotesques*, published in *Le Charivari* (Paris), 10 August 1839  
lithograph  
image 31.0 × 23.0 cm  
sheet 35.0 × 25.0 cm  
Private collection.

*Le Charivari* was an illustrated magazine of caricatures, political cartoons and reviews, published in Paris from 1832 to 1937. After 1835, when the French government banned political caricature, *Le Charivari* began publishing satires of everyday life.

This cartoon is an early portrayal of a woman dentist in France. The items on the floor are of abnormal proportions: five extracted molars and Garangeot's tooth key. The subtext, 'She stood her ground', is a play on words: did the dentist stand her ground, or the tooth?



Patient: *Oh my! ...*  
*Ouch! ... oh dear !!!*  
Dentist: *What the hell!*  
*Be quiet ... we agree together that we will pull this tooth without pain and look at that—you're hurting my ears with your 'oh! my!' ... it makes me suffer ... so be more gentle.*



This unsympathetic dentist is concentrating intensely on the extraction while his patient is in agony. The assistant is pouring a glass of wine, whether for the dentist or the patient, we do not know. Note the display of dentures on the wall in the background.

Charles-Emile Jacque was a French painter of animals and country scenes, part of the Barbizon School. As a printmaker he was part of the 19th-century revival of 17th-century etching and engraving techniques.

Cat. 20  
Charles-Emile Jacque (French, 1813–1894), printed by D'Aubert & Cie., published by Pannier (Paris)  
**L'extirpateur de molaires** [The extractor of molars], 1843  
No. 15 from series *Les malades et les médecins* [Invalids and doctors]  
lithograph  
image 30.0 × 21.0 cm  
Private collection.



Cat. 28  
Daniel John Pound (English),  
after painting (1672) by  
Gerrit Dou (Dutch, 1613–1675)  
**Le dentiste. The dentist.**  
**Der Zahnarzt**, 1850  
steel engraving  
image 16.5 × 13.5 cm  
Private collection.

A dentist displays an extracted tooth while gently holding his young patient's head, whose blood and saliva still trickle from his mouth. The document under the barber bowl—presumably the dentist's credentials—bears the seal of Leiden University, the oldest in the Netherlands.

The painting on which this engraving is based is now in the Dresden Gemäldegalerie. Gerrit Dou was a pupil of Rembrandt; his interior genre scenes were appreciated throughout the 19th century and reproduced in many engravings.



*The Graphic* was a British weekly newspaper, established in 1869 by wood engraver William Luson Thomas. He employed some of the best illustrators and writers of his day to influence public opinion on social and political issues.

Here a quack doctor holds a wincing patient in place while he extracts a tooth. The poster behind the musicians advertises: '*Erba calamita per la conservazione dei denti*' (Herbal treatment for the conservation of teeth). The assistant holding an anatomical book is possibly spruiking other services the quack can offer to these impoverished people, as they queue up for their only chance of treatment.

Cat. 35  
**Rome: The quack doctor**,  
1872  
published in *The Graphic*  
(London), 11 May 1872  
wood engraving  
image 30.0 × 22.5 cm  
sheet 40.5 × 29.0 cm  
Private collection.



Cat. 16  
 Jules-Frédéric Bouchet  
 (French, 1799–1860)  
**La première dent de lait (Impôt nourricier)** [The first milk tooth (The nurse's tax)], 1838  
 published in *Le Charivari* (Paris), 1838  
 lithograph  
 image 20.0 × 17.0 cm  
 sheet 30.5 × 21.5 cm  
 Private collection.

*It is not enough to provide the soap she uses and the sugar she eats; the small gift of the first tooth is also required, otherwise she will hold a grudge.*

A baby is held by a nurse as her wealthy parents look on, admiring her first tooth. In French, to 'hold a tooth' against somebody is to hold a grudge against them; this cartoon relies on a play on words with this French idiomatic expression.



## FIRST TOOTH

The appearance of an infant's first primary or 'baby' tooth has great cultural significance. The eruption of teeth around six months of age is a physiological sign that solids can be introduced into the baby's diet, and is the start of the weaning process. In many cultures the teething process has been linked to ill-health, with teething being blamed for high fevers, convulsions and especially diarrhoea. Historically, in the 16th to 18th centuries in France and Britain, even the death of some infants was attributed to teething. In some African cultures the removal of primary tooth buds to alleviate fever and vomiting is still practised, sometimes in conjunction with uvula cutting. These tooth buds are often removed with unsterile, handmade instruments, and the procedure can lead to damage of the subsequent developing permanent teeth.

Parents' attitudes to teething vary between cultures. In Australia, most parents believe that teething causes physical symptoms such as fever, pain, irritability, sleep disturbance, chewing of fingers, drooling, reddened cheeks, nappy rash, 'sooking', ear pulling, feeding problems, runny nose, diarrhoea and infections. Australian parents regularly use medications to alleviate the symptoms of teething in their children. Interestingly, parents often attribute symptoms to teething, even without obvious signs of an erupting tooth, which suggests a belief system of associated symptoms rather than direct correlation with tooth eruption. Many of the signs and symptoms attributed to teething are part of normal infant development, but a 'diagnosis' of teething allows the parent to identify a satisfactory 'cause' of their child's problems that family and friends will understand and appreciate.

### Professor David Manton

#### References

- GT McIntyre and GM McIntyre, 'Teething troubles?', *British Dental Journal*, no. 192, 2002, pp. 251–5.  
 M Wake, K Hesketh and M Allen, 'Parent beliefs about infant teething: A survey of Australian parents', *Journal of Paediatric Child Health*, vol. 35, no. 5, 1999, pp. 446–9.



GETTING HIS TEETH

Cat. 49  
Tom Bell (Australian)  
**Getting his teeth**, 1923  
published in *Aussie: The  
Cheerful Monthly* (Sydney),  
15 May 1923  
colour halftone  
image 23.0 × 19.5 cm  
sheet 27.5 × 22.0 cm  
Private collection.

*Aussie* was a magazine of opinion, review and entertainment, initially published in France in 1918–19. Celebrating a distinctive ‘Aussie’ identity through language, humour and imagery, it distributed news, provided a light-hearted view of the war, and gave soldiers an outlet to express dissent or dissatisfaction. It also provided a voice for Australian authors such as Banjo Paterson, CJ Dennis and Bernard O’Dowd.

After the war, *Aussie*’s publisher, Phillip Harris, produced a monthly in Sydney and from 1920 renamed it *Aussie: The Cheerful Monthly*. It built a sizeable circulation and for several years published Australia’s major writers and cartoonists.



Neil Harvey, 'Baby' of Austn  
Test Team gets his 1<sup>st</sup> Century (112)  
in Test Cricket; helping to  
save Aust from collapse  
- But 'The Baby', Loxton, Lindwall &  
Toshack gave England's total  
that "Shrinking Feeling"  
C'Wood beaten on their  
OWN GROUND - by 'Dons

In 1948 the Australian cricket team was undefeated in the first post-war Ashes cricket series. This was Neil Harvey’s Ashes debut and he achieved his first century: 112 runs in the first innings of the fourth test—hence ‘The baby’s got a tooth!’

The test was held in England; we see Australian players Arthur Morris, Lindsay Hassett and Don Bradman struggling to digest Yorkshire pudding (English bowling) as chefs (English captain Norman Yardley and medium-fast bowler Alec Bedser) look on in glee. Meanwhile Australian bowlers Sam Loxton, Ray Lindwall, Ernie Toshack and Neil Harvey (the baby) balance a tiny, cowed English lion on their bat.

Cat. 56  
Samuel Garnett Wells  
(Australian, 1885–1972)  
**The baby's got a tooth!**, 1948  
artwork for cartoon published  
in *The Herald* (Melbourne),  
26 July 1948  
ink and crayon on paper  
image 25.0 × 45.0 cm  
sheet 26.0 × 47.0 cm  
Private collection.

DEAR LITTLE GIRL... THANKS FOR THE TOOTH.



HERE'S YOUR 20 CENTS.



© David Laity 1990

I'LL BE BACK FOR THE OTHERS TOMORROW NIGHT.



REGARDS... THE TOOTH FAIRY!



Laity



Dyson

Cat. 69  
David Laity (Australian, b. 1958)  
**Thanks for the tooth**, c. 1990  
ink on paper  
13.0 × 39.0 cm  
Private collection.

Stories and pictures about children and the tooth fairy are usually full of joy, but this one has a sinister twist.

David Laity's cartoons are renowned for their humorous commentary on the minutiae of everyday life. Now a painter, Laity began his career in art as a cartoonist in 1983, with his *Rat Race* comic strip in Perth's *Western Mail*. After he moved to Shepparton in Victoria his comic strip appeared in the *Shepparton News* from 1984 to 1987.

© David Laity/Licensed by Viscopy, 2016.

This little child seems to be lying awake in trepidation, waiting for the tooth fairy to visit—even teddy looks scared. This tooth fairy is not at all typical of the sweet fairy we usually see in children's literature, representing the fears that some children harbour. This image was published with an article by Larry Schwartz titled *Dear Tooth Fairy, please help our kids stay young*.

© Andrew Dyson/Fairfax Syndication.

Cat. 68  
Andrew Dyson  
(English-Australian, b. 1952)  
**Scary fairy**, 1990  
artwork for cartoon published in *The Sunday Age* (Melbourne), 11 February 1990, p. 14  
ink on paper  
15.5 × 20.0 cm  
Private collection.



ADDRESS TO THE TOOTHACHE.

WRITTEN WHEN THE AUTHOR WAS GRIEVOUSLY TORMENTED BY THAT DISORDER.

My curse upon thy venom'd stang,  
That shoots my tortur'd gums along;  
And thro' my hugs gies moony a twang,  
W' gnawing vengeance,  
Tearing my nerves w' bitter pang,  
Like racking engines!



## TOOTHACHE

Toothache, recognised since antiquity as a common and debilitating affliction, presents in two forms: the first, if left untreated or proving irreversible, often proceeds to the second.

The first form is an acute, sudden, stabbing pain that may be provoked by hot or cold food or drink. It can be hard to localise, even to the extent of which jaw is affected. Possibly brief at first, it may become more frequent, regular, severe and persistent—quite incapacitating. Fortunately, it may be relieved by treatment such as replacing a broken dental restoration or sealing exposed dentine.

But sometimes the tooth's soft tissue becomes so inflamed that it dies. Paradoxically, this may ameliorate—sometimes for a long time—the intense pain. But ultimately infection occurs and the body's defences generate pus. In small quantities this may push the tooth from its socket slightly so that during speaking or chewing it hits its opposing teeth before any of its neighbours, causing a dull, persistent, throbbing pain. This hinders eating and sleeping and grinds down one's capacity to cope and to function normally. It can drive sufferers to distraction and they may resort to self-harm (like tying the tooth to a doorknob and slamming the door to extract it).

A large accumulation of pus can break through the socket bone and into adjacent tissues, causing an abscess and swelling. Sometimes the pus drains into deeper structures, which can be fatal. People today are surprised to learn that dental infections were, until recently, a quite common cause of death.

Relief comes from draining pus to relieve pressure and pain. It is more difficult to treat more diffuse infection and the hard, brawny swelling of soft tissues which, if severe, can press on the windpipe. Antibiotics can be literally life-saving.

Of course the most common and reliable treatment is to extract the tooth. This requires not brute force but an understanding of anatomy to avoid breaking the tooth or jaw. Extraction instruments can be broadly classed either as forceps to grip the tooth or root securely, or elevators—levers to loosen teeth before extraction.

### Professor John Clement

Cat. 32  
R Paterson (British,  
19th century), after drawing  
by George Hay (Scottish,  
1831–1912/13)

**Address to the toothache**, 1858  
from *Poems and songs by Robert  
Burns*, Edinburgh: P Nimmo,  
1858, p. 6  
woodblock engraving  
23.0 × 17.0 cm  
Private collection.

Robert Burns wrote this poem when he was 'grievously tormented'  
by toothache. The somewhat chaotic scene in the image is described  
in later verses of the poem, on the following page:

*Adown my beard the slavers trickle!  
I kick the wee stools o'er the mickle,  
As round the fire the gidgets keckle,  
To see me loup;  
While, raving mad, I wish a heckle  
Were in their doup.*



Cat. 25  
George Cruikshank  
(English, 1792–1878),  
text by Horace Mayhew  
(English, 1816–1872)  
**The tooth-ache**, 1849  
hand-coloured etching  
12.0 × 186.5 cm  
Private collection.

This concertina-style comic strip of 45 vignettes tells the tale of a man with toothache, at a time when anaesthetics were not yet common. He tries everything to relieve the pain, including different folk remedies (often dangerous) that prove useless. He then musters the courage to visit the dentist, but flees at the last moment. After further unsuccessful attempts at various remedies he finally returns to the dentist. The extraction feels like it takes an hour, but actually takes less than a minute—fear of pain blurs his judgement. At the end, he embraces the dentist and goes home for a big meal.



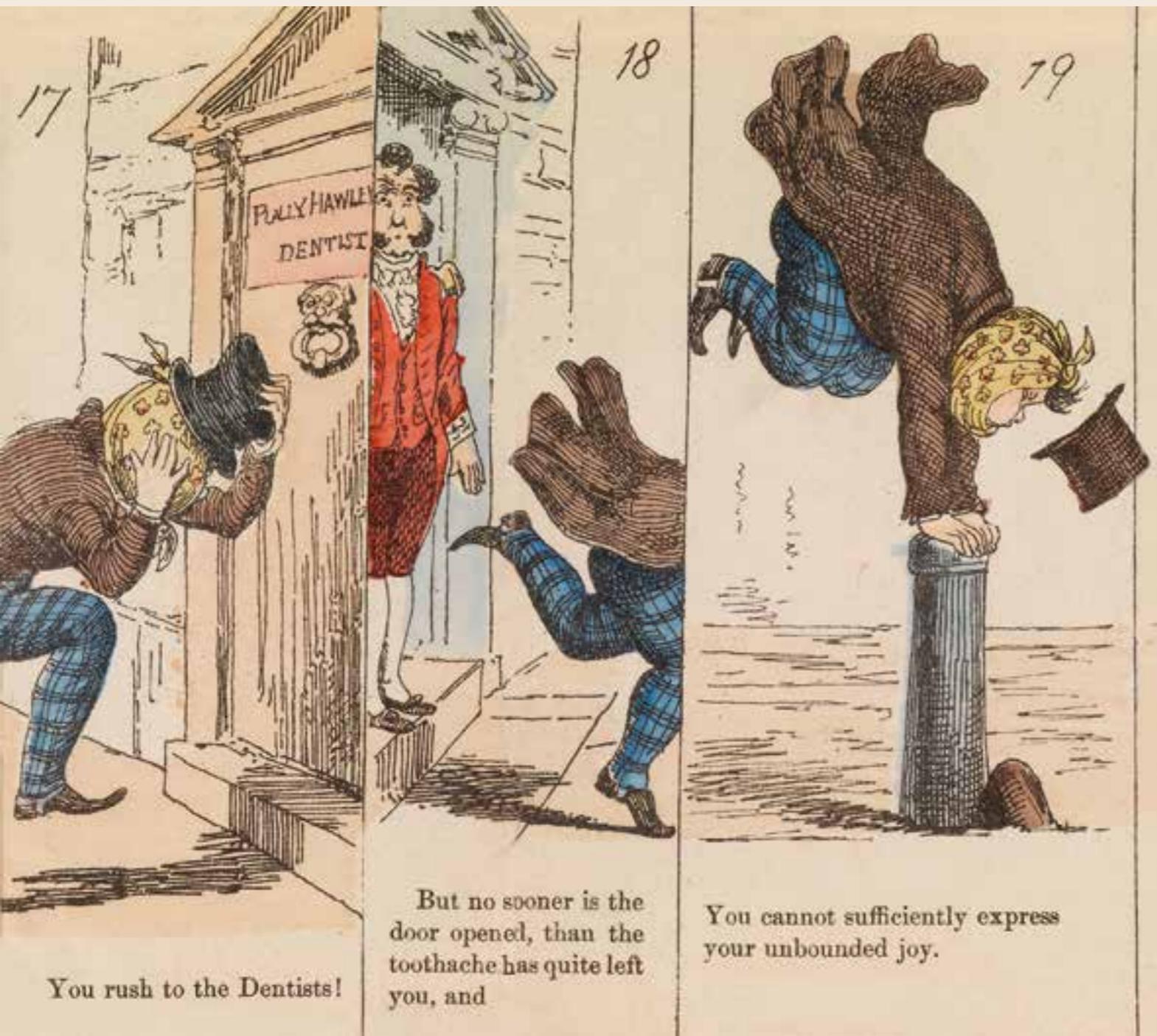
11. And purchase some creosote.



But it does not give you much relief.



After trying the 240 "Infallible cures for the Tooth-ache," you go to bed again and enjoy a few moments of quiet rest.



Nicholas Chevalier arrived in Melbourne in February 1855, intending a short stay to pursue his father's business interests. But his skills as an illustrator found an outlet in the new *Melbourne Punch*, Australia's first satirical magazine, modelled on the London version established 15 years earlier. Chevalier's wood-engraved cartoons became extremely popular.

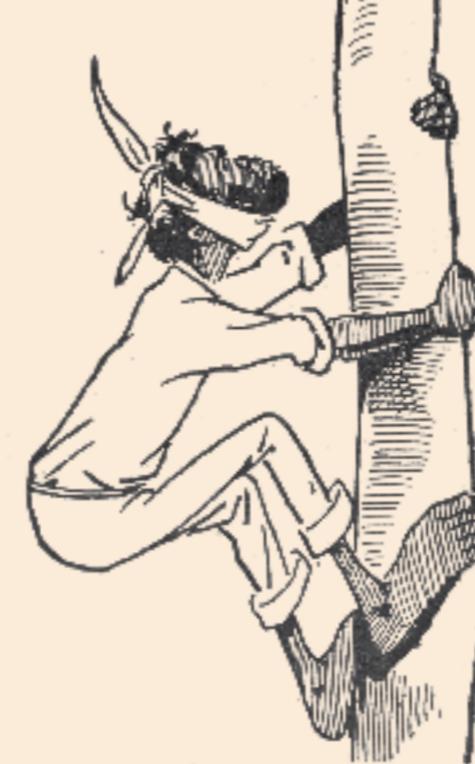
Here Chevalier mocks the fear of a young boy visiting the dentist. The sign refers to a well-known Melbourne dentist, Mr James Bamford.

Cat. 29  
Nicholas Chevalier  
(Swiss-Australian, 1828–1902)  
**Decidedly unattractive**, 1856  
published in *Melbourne Punch*,  
24 July 1856, p. 200  
wood engraving  
11.8 × 13.5 cm  
Private collection.



Cat. 30  
 Nicholas Chevalier  
 (Swiss-Australian, 1828-1902)  
**Toothsome advice**, 1858  
 published in *Melbourne Punch*,  
 17 June 1858, p. 172  
 wood engraving  
 12.0 × 17.8 cm  
 Private collection.

This illustration depicts a little boy standing between his sister, Kate, and her suitor, Mr Jones. The boy advises the beau to deal with a toothache by having the tooth extracted: 'Have it out Mr Jones; it's only a scrunch, and it's over.' He also lets slip that his sister has had all her front teeth removed.



**THE "GOANNA" CURE.**

"Jimmy Solomon, an aboriginal, was in Dandaleo lockup charged with some offence, and left it without permission to hunt for an iguana's gall to cure his toothache. Having found this, he returned to custody next day, and was proceeded against for having been illegally at large."

Next time you have toothache try this and send result to BULLETIN office.



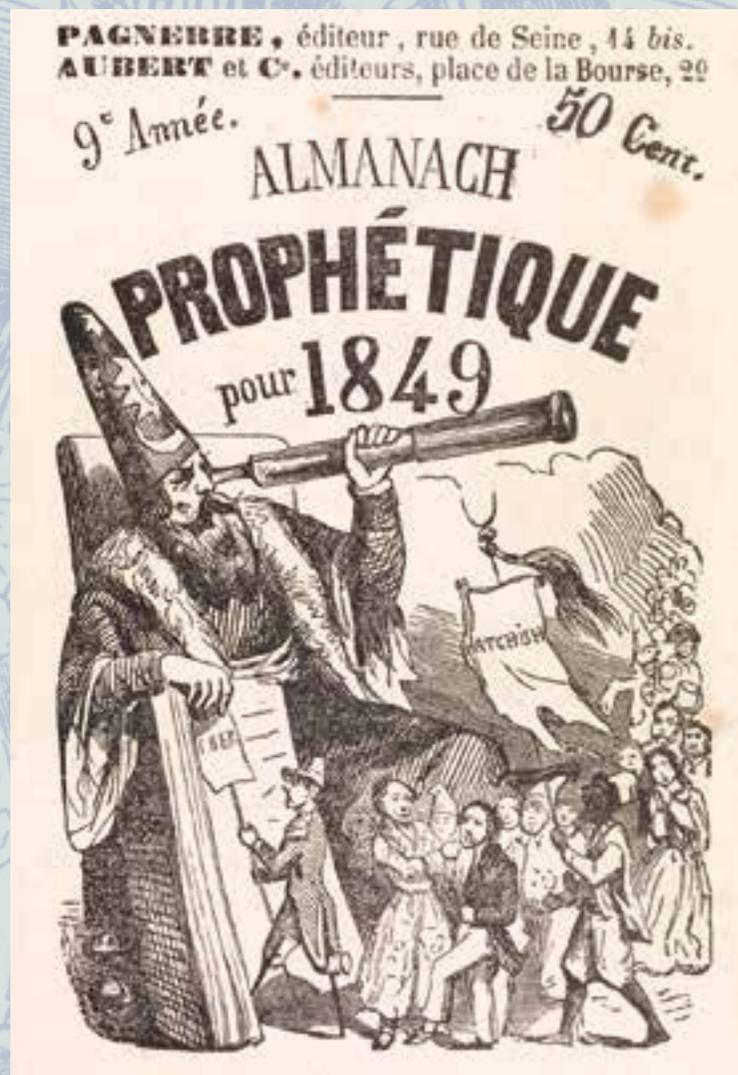
**THE "GOANNA" CURE.**

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Next time you have toothache try this and send result to BULLETIN office.

Aboriginal people had almost no dental decay or gum disease when eating a traditional diet, which contained little sugar and, being unrefined, required lengthy and vigorous chewing, which stimulated health-promoting saliva and helped keep teeth clean. Nevertheless, some people got dental abscesses and toothache if their teeth were worn right down by coarse bush food and grit in food. People also used their teeth as tools, causing further wear. Tooth loss also resulted from injury, and extraction for ceremonial purposes.

Cat. 45  
 Livingston York Yourtee 'Hop'  
 Hopkins (American-Australian,  
 1846-1927)  
**The 'goanna' cure**, 1899  
 published in *The Bulletin* (Sydney),  
 22 April 1899, p. 17  
 woodblock engraving  
 image 24.0 × 7.0 cm  
 sheet 44.0 × 28.0 cm  
 Private collection.



Cat. 26  
Unknown artist (possibly  
Edouard Pingret, French,  
1788–1878)  
**Almanach prophétique  
pour 1849**, 1849  
advertisement published in  
*Le Charivari* (Paris), 1849  
woodblock engraving  
sheet 37.0 × 24.0 cm  
Private collection.

*Almanach Prophétique* was a satirical French annual publication. The banners refer to the use of ether (carried by a double amputee) and marijuana ‘hatchish’ (carried by a North African) in dentistry; high-society dentist Georges Fattet is extracting a tooth. The image is a reference to the relatively recent discovery of different forms of anaesthesia.

## LAUGHING GAS

Nitrous oxide was first made by the English chemist Joseph Priestley in 1772; its properties were researched further by Humphrey Davy (who later invented the Davy lamp used in mines) at the Pneumatic Medical Institute in Bristol. In 1799, Davy was quick to notice that breathing the gas gave him some relief from toothache; this realisation that nitrous oxide had both analgesic and anaesthetic effects led to the forging of links with dentistry and surgery.

But as administration of the gas was not straightforward, chloroform and ether (the latter with great risk of fire or explosion) remained more popular for anaesthesia. Nitrous oxide was not used for dental extractions until 1844, and not frequently until 1863.

With some exceptions, nitrous oxide is generally a safe anaesthetic. When inhaled it has a slightly sweetish smell or taste, and produces euphoric and relaxing effects—hence the name ‘laughing gas’, which outside the surgery has led to its use as a recreational drug. This is not a new phenomenon; Sir Humphrey Davy used the drug recreationally and held parties where his guests inhaled the gas from oiled silk bags. This became a fashionable pastime in the 19th century, as did its use in stage shows.

Today the recreational use of nitrous oxide is facilitated by the sale of small gas canisters, ostensibly for making whipped cream, but when hundreds of discarded empty canisters are found outside nightclubs it is hard to be persuaded that the gas was used in preparing food. Some deaths have occurred, usually from asphyxia caused by using plastic bags and larger cylinders of gas. Accidental overdose can lead the person inhaling to pass out; if this goes unnoticed by others then brain damage can result.

The use of general anaesthetics in dental practice has dropped dramatically in recent years. But when many practices used to hold ‘gas sessions’ (usually on a Monday morning to deal with toothaches that had occurred over the weekend), it was quite common for staff to become addicted to using nitrous oxide under the pretext of ‘testing the machine’.

### Professor John Clement



**AT THE DENTIST'S.**  
 "YOU'LL BE A GOOD LITTLE GIRD, AND TAKE THE GAS, WON'T YOU, KITTY!"  
 "OH, MAMMY, MAYN'T I HAVE ELECTRIC LIGHT!"

Cat. 42  
 Phil May (English, 1864–1903)  
**At the dentist's**, 1898  
 published in *Punch, or The London Charivari*, 25 June 1898, p. 291  
 woodblock engraving  
 image 12.0 × 8.0 cm  
 sheet 27.0 × 21.0 cm  
 Private collection.

This cartoon refers to the use of gas for anaesthetic in dentistry, and the advent of electricity as an alternative to gas lighting. The little girl's confusion is amusing: she doesn't understand that dentists use a different type of gas from that used in lighting, hence her preference for the more recent innovation of electric lights.

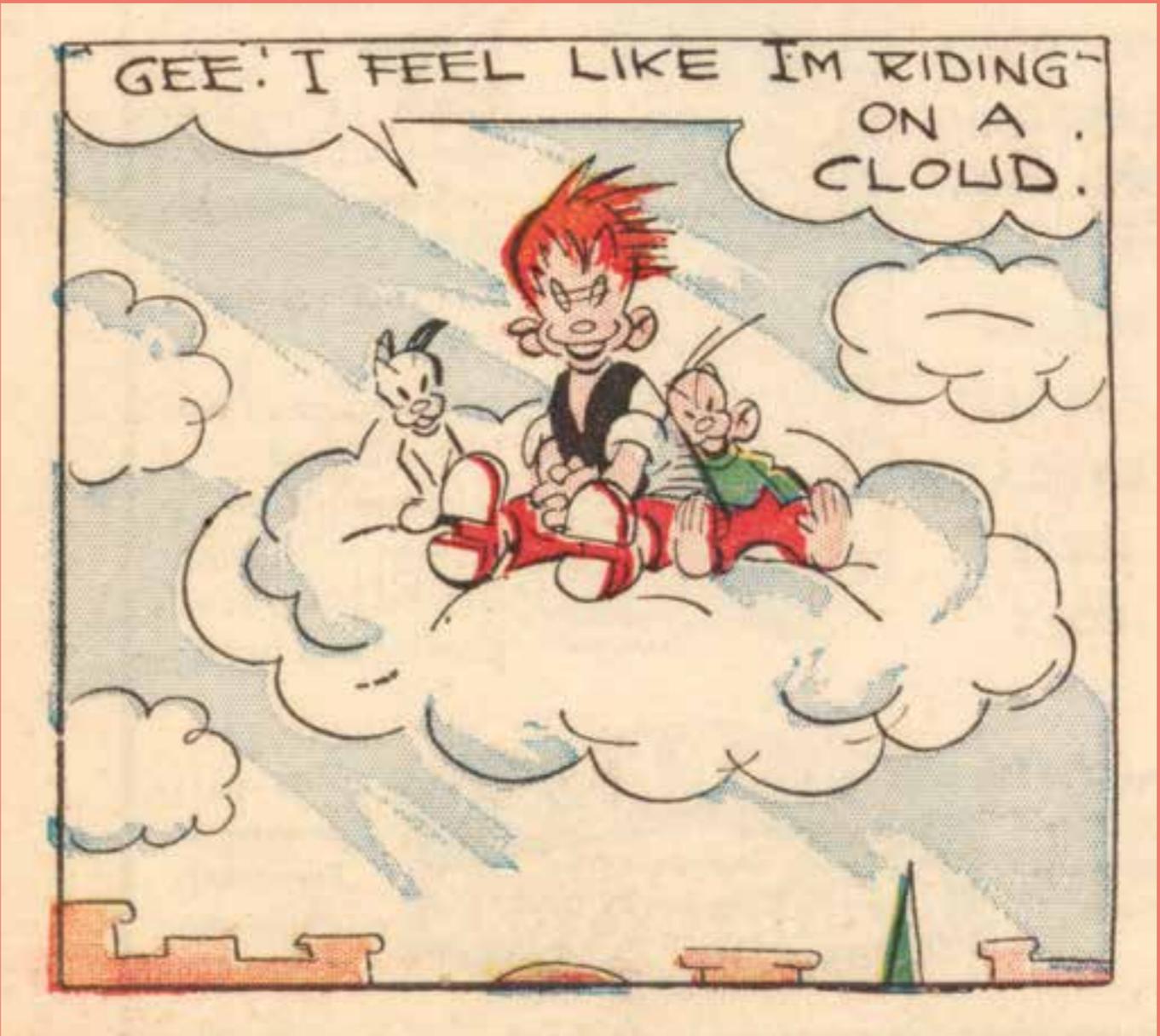
Phil May was an English artist who spent three years (1886–89) in Australia drawing for *The Bulletin*. It was typical for May to create succinct images using an economy of line.



*To support his clients during the agony of waiting, this skilful practitioner has the most popular comedians tell monologues in his waiting room, on a rotating basis. His establishment is always full. Spread the word!!*

The cartoon is a reference to the use of laughing gas. The dentist's name adds to the joke, as it is a pun: 'Tirlamoy' suggests 'pull it out' and 'Sandouleur' means 'without pain'.

Cat. 43  
 Henry Mayer (American, 1868–1953)  
**Le truc du Dr Tirlamoy-Sandouleur (American Dentist)** [The trick of the trade of Dr Tirlamoy-Sandouleur (American Dentist)], 1898  
 published on cover of *Le Rire* [The Laugh], 27 August 1898  
 chromolithograph  
 image 21.0 × 20.0 cm  
 sheet 31.0 × 23.0 cm  
 Private collection.



Cat. 53  
 James 'Jimmy' Charles Bancks  
 (Australian, 1889-1952)  
**Ginger Meggs**, 1941  
 cover page of supplement to  
*The Mail* (Adelaide),  
 27 September 1941  
 colour halftone  
 42.0 x 30.0 cm  
 Private collection.

Jimmy Banck's *Ginger Meggs* cartoons were first published in *The Mail* (now *The Sunday Mail*) in 1932 and the character soon became an Australian national identity. The language was typically Australian, with colloquial terms like 'I'm going to sock you'.  
 Here Ginger dreams he eats magic food that turns him into a superman, but then awakens from the effects of anaesthetic gas to find his tooth has been extracted.



Cat. 19  
Honoré Daumier  
(French, 1808–1879)  
**Brushing teeth**, 1840  
No. 9 from series *Coquetterie*,  
published in *Le Charivari*  
(Paris), 18 October 1840  
lithograph  
sheet 36.0 × 24.5 cm  
Private collection.

*My word! It is, as they say, a real string of pearls! ...  
only there are some missing, that's all!*

This man wearing a dressing gown and slippers holds a toothbrush while looking at his teeth in a mirror. In an act of vanity, he refers to his teeth as a string of pearls, despite the fact that many are missing.

## TOOTH CARE AND EXTRACTION

Dentistry and dental care began life as a marketplace activity, involving jewellers, chemists and barber-surgeons. They extracted teeth that were painful, and attempted to manage pain and replace lost teeth.

It was not until the early 1800s that prevention of disease was recognised as reasonably possible, and prevention, hygiene education and other therapies began to receive attention—tooth cleaning until this time had a more aesthetic and social function. Indeed, this shift to prevention saw the evolution of two new professions, working alongside dentists: the dental hygienist and the dental therapist. The theory of ‘focal sepsis’ published in 1910 (which claimed that ‘septic foci’ or particular locations of infection in the mouth were responsible for a host of other ailments) led to an approach to dental care that favoured extractions and dentures over restorative care. In Australia, even up to the 1950s, dentures were still offered to young people as gifts to spare them the cost and trouble of maintaining their natural teeth, as dental treatment was largely a privilege of the affluent. The pandemic of dental diseases among the poor was evident and the dental professions actively advocated for the introduction of water fluoridation, investment in public dental services, and a school dental service focused on prevention and treatment. Protecting the health of children would improve the overall health of the population.

Dentistry today embraces the science and technology of prevention, along with restoration of teeth, and has seen the demise of extractions as the predominant solution to dental diseases.

### Associate Professor Julie Satur

#### References

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ML Darby and MM Walsh, *Dental hygiene theory and practice*, Philadelphia: Saunders, 1995.  
J Robertson, ‘Dentistry for the masses’, MA thesis, University of Melbourne, 1989.



"Better buy a toothbrush, Dave. Mum's crooked on yer using 'er steel-wool."

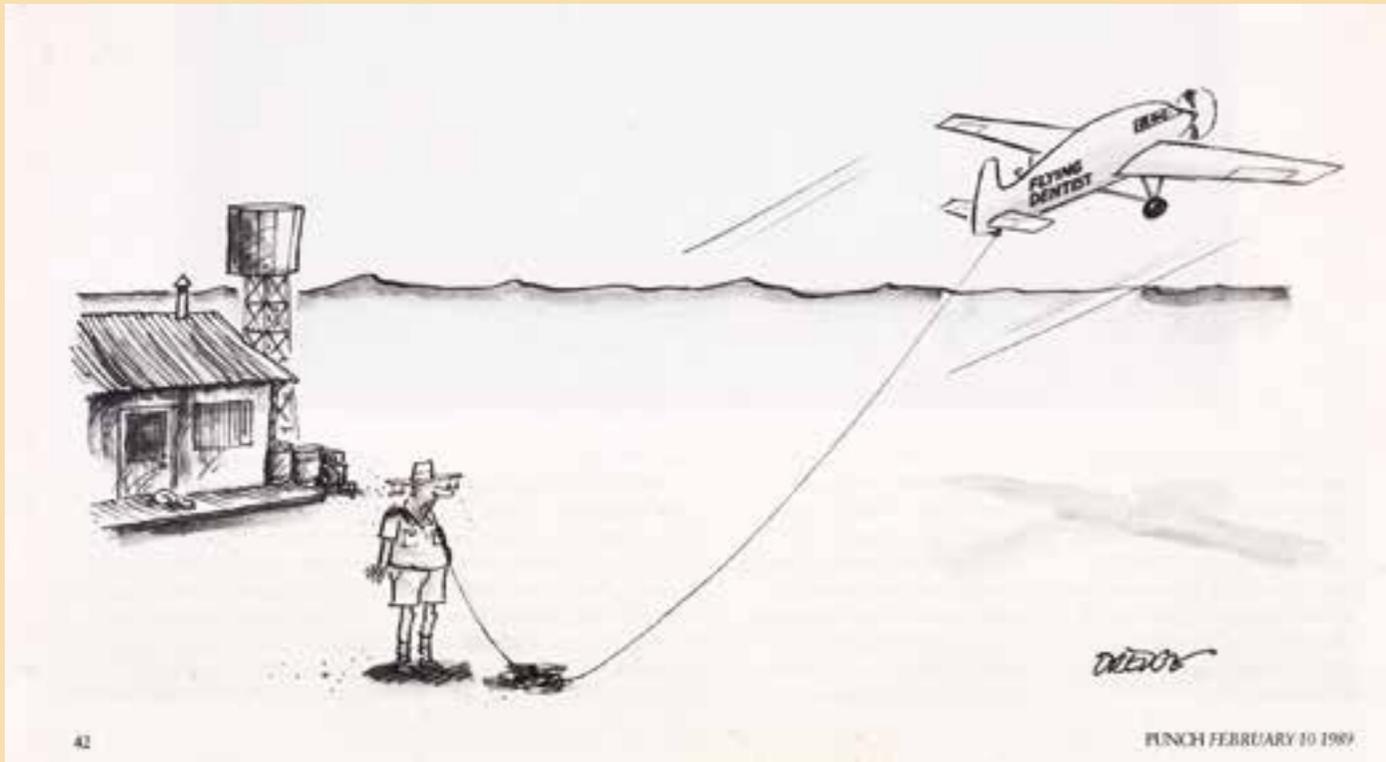
Cat. 57  
Colin Robertson (Australian)  
**Better buy a toothbrush, Dave**, 1952  
artwork for cartoon  
published in *The Bulletin*  
(Sydney), 12 September 1952  
ink on paper  
sheet 27.5 × 32.0 cm  
Private collection.

*On our selection* was a series of stories about Dad and Dave, two characters created in the 1890s by Australian author 'Steele Rudd' (Arthur Hoey Davis, 1868–1935). The popular pair were small, struggling Australian farmers or 'underdogs' who had been granted crown land through a process called 'free selection'. They were later depicted in cartoons, radio series and films as country yokels. This cartoon gently mocks rural standards of hygiene and dental care.



Angus Mac was a cartoonist for Melbourne's *Argus* newspaper. This cartoon was drawn during World War II, and is a topical addition to the common dental cartoon theme of extracting a tooth by attaching a piece of string to a tooth and propelling it by a moving object.

Cat. 52  
Angus Macdonald, known as  
Angus Mac (20th century)  
**Hold on tight Bill!**, c. 1940  
coloured pencil on paper  
sheet 22.5 × 17.5 cm  
Private collection.



Cat. 67  
Pete Dredge (English, b. 1960s)  
**Flying dentist**, 1989  
published in *Punch* (London),  
10 February 1989  
halftone print  
12.0 × 20.0 cm  
Private collection.

This commentary on the Royal Flying Doctor Service and on rural dentistry uses a rendition of a typical outback scene, but with the aeroplane as the means of tooth extraction.

© Reproduced courtesy of the artist and *Punch* Archives.

The dental qualification displayed on the wall for 'The two Jims' refers to the Melbourne practice of James Lane and James Lowther; the artist (political cartoonist for the Melbourne *Herald* for over 40 years) was a patient of theirs. The cartoon depicts Jim Lowther.

Until the 1970s, Australian dentists did all dental work—cleaning, filling and dentures—while the role of dental assistants was very restricted. In the 1970s Victoria experienced a shortage of dentists (in this cartoon even a dentist resorts to desperate measures). This eventually led to technicians and hygienists being granted 'chair-side status'—the training and qualifications to enable them to treat patients.

Cat. 59  
William Ellis Green 'WEG'  
(Australian, 1923–2008)  
**N-N-NEXT PLEASE ...!**, 1976  
artwork for cartoon published in *The Herald* (Melbourne),  
3 July 1976, p. 2  
ink and colour wash on paper  
image 31.0 × 40.0 cm  
sheet 33.0 × 60.0 cm  
Private collection.  
© Reproduced courtesy of Weg Art  
[www.wegart.com.au](http://www.wegart.com.au).



Cat. 61  
Vane Lindesay  
(Australian, b. 1920)  
**Pity you left it so long!**, 1987  
ink on paper  
sheet 26.0 × 18.0 cm  
Private collection.

Everyone puts off going to the dentist—even the dentist. It is intriguing that the standard accoutrements of the dentist that appeared back in 1523 in Lucas Van Leyden's depiction (cat. 1, p. 12), particularly the official-looking certificate with seal, continue to the present day. Vane Lindesay is an artist, writer and book designer with a particular interest in black-and-white art.

© Reproduced courtesy of Vane Lindesay.



This cartoon satirises a modern version of the Renaissance man, skilled in the arts and sciences and able to express himself through many different creative avenues. This extends to his ability to brush his teeth, paint, type and write simultaneously.

© Andrew Dyson/Fairfax Syndication.

Cat. 71  
Andrew Dyson  
(English-Australian, b. 1952)  
**Renaissance man brushing his teeth**, 1991  
artwork for cartoon published in *The Sunday Age* (Melbourne), 27 January 1991, p. 7  
felt-tipped pen and graphite on paper  
sheet 16.0 × 20.0 cm  
Private collection.



Cat. 74  
Andrew Dyson  
(English-Australian, b. 1952)  
**You'd better watch your diet ...**, 1991  
artwork for cartoon published in *The Sunday Age* (Melbourne), 10 November 1991, p. 12  
ink and watercolour on paper sheet (irregular) 19.0 x 23.0 cm  
Private collection.

This cartoon accompanied an article titled 'Image dented', which reported: 'McDonald's is suing a pair of dentists in Albany New York, who call their practice McDental. The dental duo use a McDonald's-like logo and a "menu" of dental services, but they argue McD didn't complain for the first six years they were open and anyway, that Big D doesn't own every name beginning with Mc.'

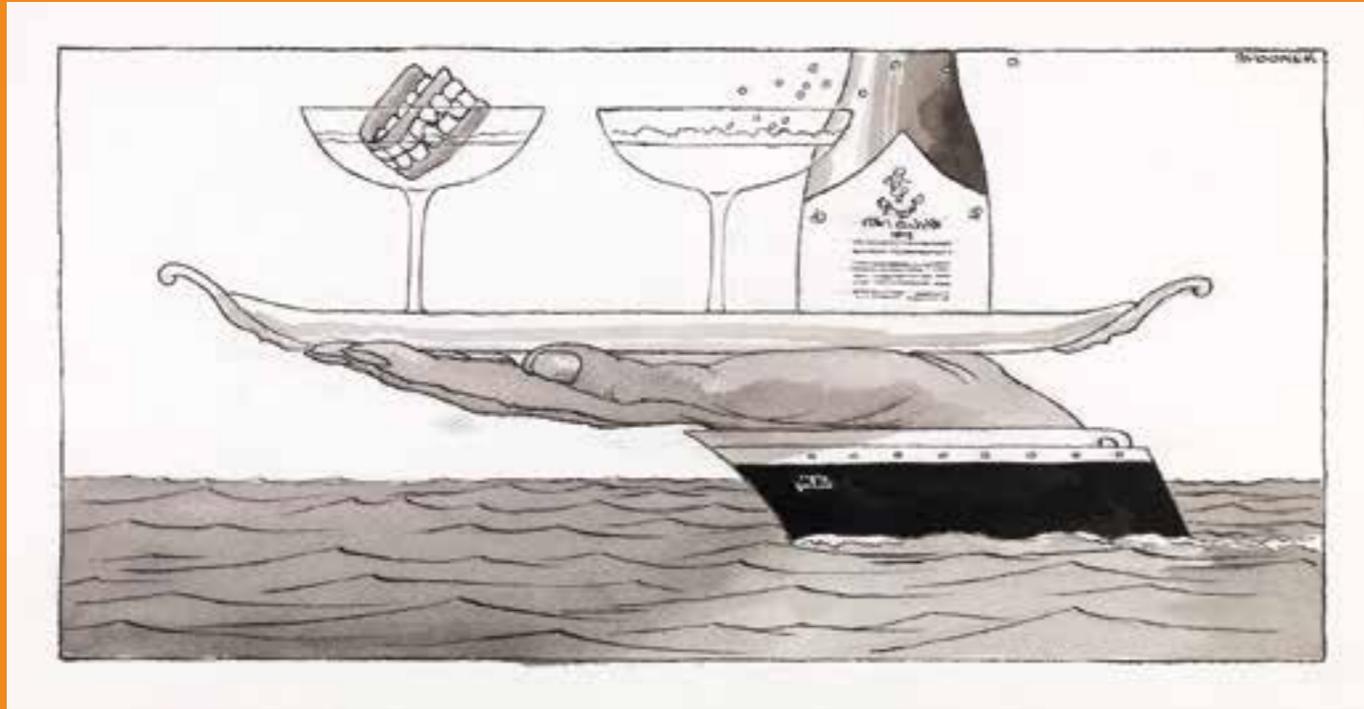
© Andrew Dyson/Fairfax Syndication.



Next to this cartoon was a reference to US periodical *Good Dog*, in which veterinary dentist Peter Emily posed the pressing question, 'do dogs need to floss?' The answer: 'people have tight spaces between their teeth. Debris and plaque get caught in there ... Dogs only have two small areas where the teeth are in contact like this—between the cheek teeth. Brushing in a circular motion will take care of it for the dog. As I see it flossing a dog's teeth is unnecessary.'

© Andrew Dyson/Fairfax Syndication.

Cat. 72  
Andrew Dyson  
(English-Australian, b. 1952)  
**Run out again, have we?**, 1991  
artwork for cartoon published in *The Sunday Age* (Melbourne), 28 April 1991, p. 13  
ink on paper sheet 18.5 x 20.5 cm  
Private collection.



Cat. 65  
 John Spooner (Australian, b. 1946)  
**Champagne glass and dentures,**  
 1988  
 artwork for cartoon published in  
*The Age* (Melbourne), 1988  
 pencil, wash and ink on paper  
 image 15.0 × 30.0 cm  
 sheet 19.0 × 34.0 cm  
 Private collection.

An ocean liner is transformed into a waiter's hand balancing a tray of two full champagne glasses, one containing soaking dentures. This cartoon accompanied an article about elderly people going on cruises—a comical perspective on the popularity of cruises among senior citizens.

© John Spooner/Fairfax Syndication.

## EXPENSE, CELEBRITY AND VANITY

Over the last 100 years dentistry has changed vastly since the days of simple extraction of diseased teeth and subsequent replacement with dentures. Current demands of dentists and patients alike have been spurred on by phrases like 'the Hollywood smile' and family television viewing such as *Extreme makeovers*. The stars of today appear (in ultra-high definition) with bright, white, beaming smiles that have significantly influenced clinical treatment trends. But behind these smiles, which are now perceived as perfect, lies an array of often irreversible, lengthy, costly and biologically destructive dental procedures.

Dental patients today benefit from a wide choice of ways to achieve their desired celebrity smile. Options range from veneers and crowns, to implant-supported restorations and bridges. But all of these will last for only a finite number of years, well below the patient's life expectancy. Still, people searching online will readily find promotions of all these treatments, highlighting the bright, white, prominent smiles of the role models of young and old alike. Patients can choose to be treated locally, or can join those taking the plunge as dental tourists overseas.

Missing from these glamour shots are the long-term consequences of this form of dentistry. The type and range of possible complications, which are researched and well known to the dental profession, are not discussed. Nor are the more conservative treatments—such as direct resins, bleaching, or no care at all—considered. Aesthetic makeovers have become an unbalanced choice for the uninformed individual. Acquiring the ultimate in white smiles, the tongue piercing, the anterior grill, or even the embedded sparkling diamond, has both physical and biological costs. Before making the decision to 'improve' his or her dental appearance, the image-conscious patient of today should take the time to be the informed patient of tomorrow.

### Associate Professor Roy Judge



Visit to Fattet, the king of dentists.

Cat. 34  
Gustave Doré  
(French, 1832–1883)  
**Visit to Fattet, the king of dentists**, 1860  
published in *Le Charivari*  
(Paris), reprint from *Amusing Things*, 1860  
woodblock engraving  
image 11.0 × 9.5 cm  
sheet 13.0 × 12.0 cm  
Private collection.

Dr Georges Fattet (1820–1874), celebrity Parisian dentist during the reigns of Louis Philippe and Napoleon III, was a flagrant self-promotor, commissioning caricatures of himself for publication in *Le Charivari* and other comic papers. This publicity greatly contributed to his status and notoriety.

This group of people coming to see Fattet appears to be a family on holiday in Paris.

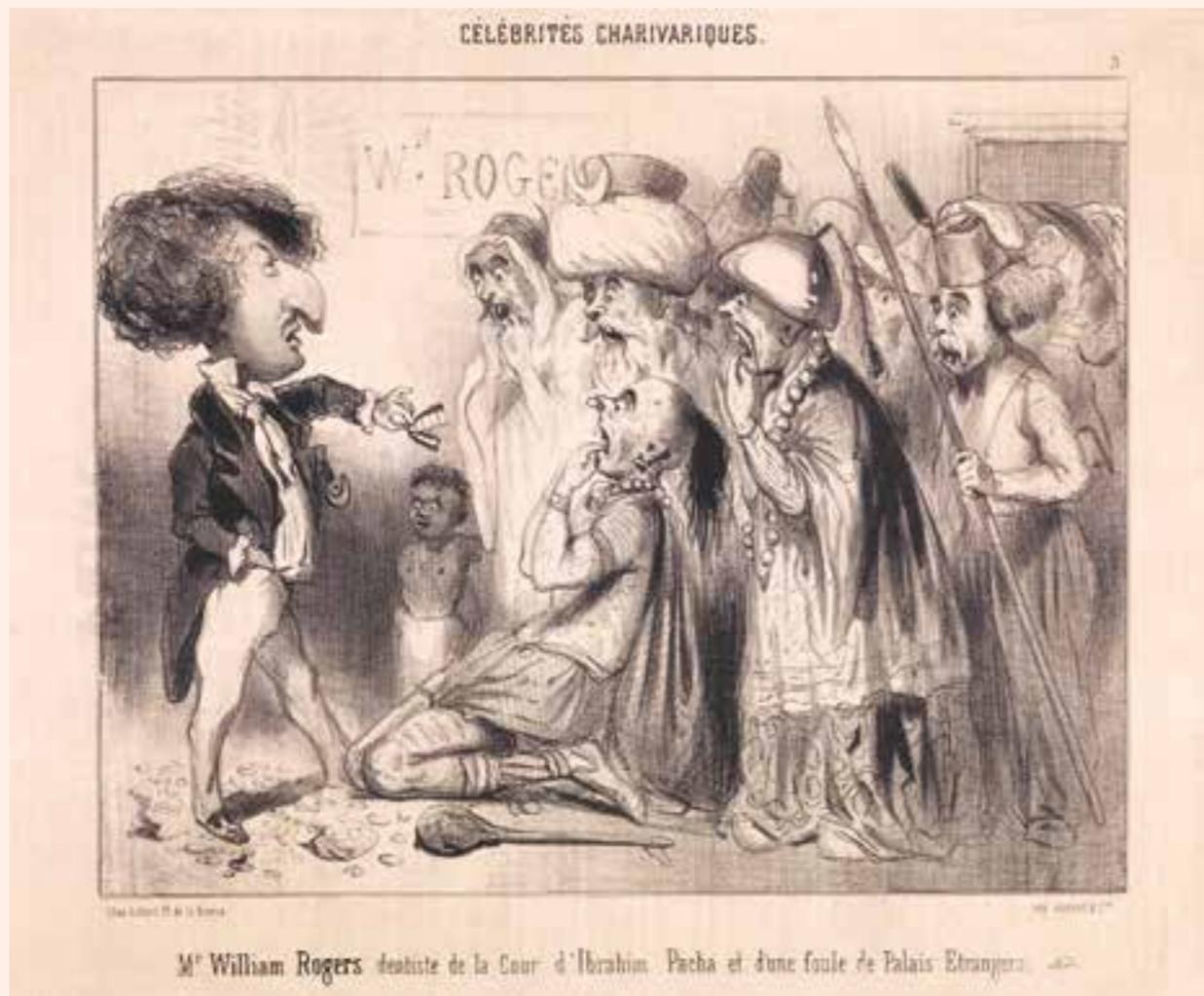


See my servant, gentlemen ... with my ivory dentures he can break iron!

Dr Georges Fattet claimed that his dentures were better than the creations of other dentists. He offered a new type of artificial teeth (*osanores hippopotame*), without brackets and held on by suction. Fattet had not invented this technique, but he advertised his skills and style better than his competitors.

Fattet was a showman, always receiving his patients dressed in a brocade dressing gown, with a team of Negro assistants dressed in livery. Here his assistant displays the power of these dentures that can break iron, as potential clients watch in amazement.

Cat. 24  
Charles Amédée de Noé  
(known as 'Cham', French, 1818–1879)  
**Dr Fattet—rateliers osanores**, 1847  
from the series *Célébrités Charivariques*,  
published in *Le Charivari* (Paris)  
lithograph  
image 20.0 × 24.0 cm  
sheet 25.0 × 35.0 cm  
Private collection.

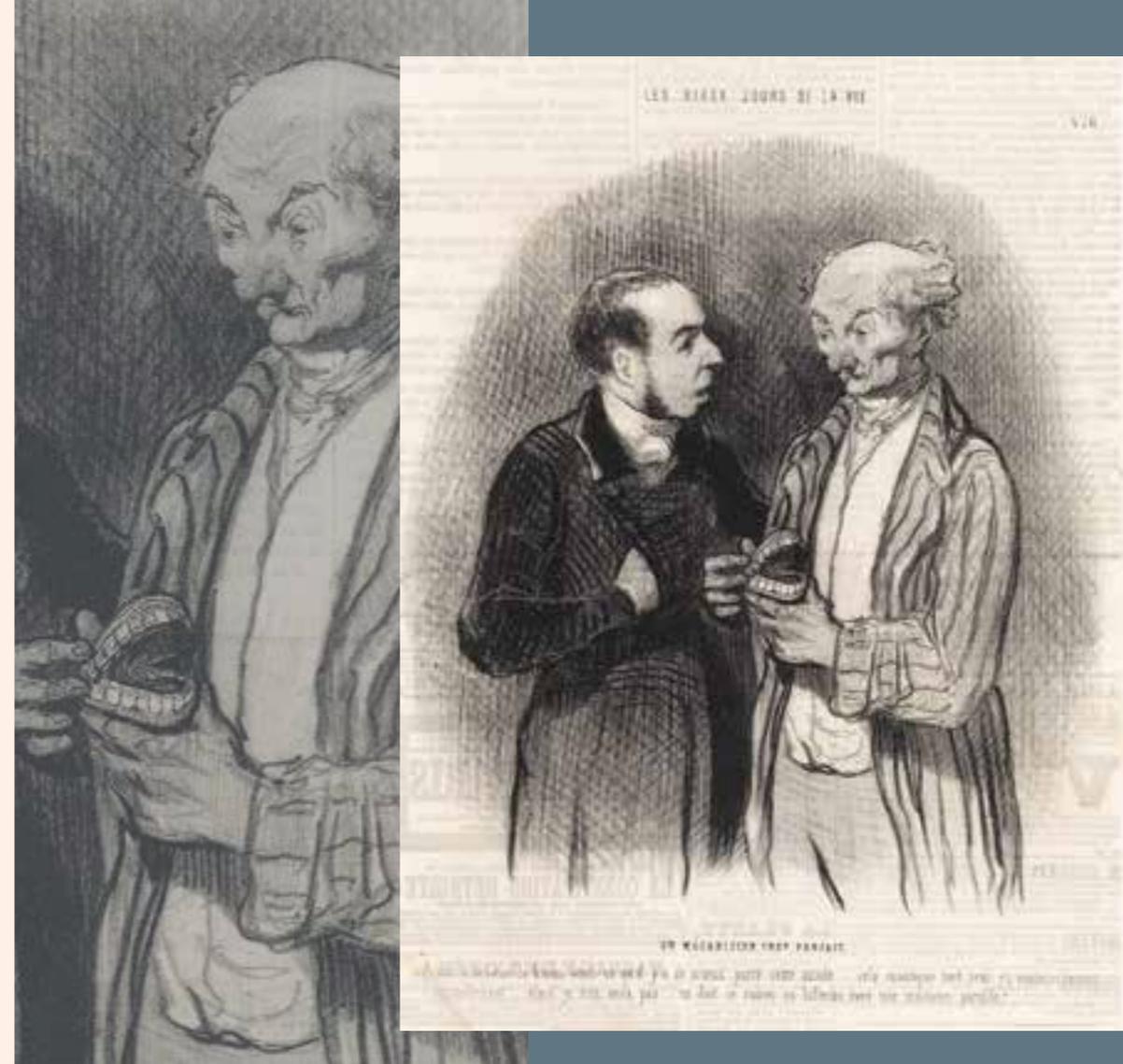


Mr William Rogers, dentist to the court of Pasha Ibrahim, and to a mob of foreign palates [palaces].

Cat. 23  
Charles Amédée de Noé  
(known as 'Cham', French,  
1818–1879)  
**Mr William Rogers**, 1847  
No. 3 from series *Célébrités  
Charivariques*, published in  
*Le Charivari* (Paris)  
lithograph  
image 20.0 × 25.0 cm  
sheet 25.0 × 35.0 cm  
Private collection.

William Rogers, an English dentist working in Paris, also offered the new style of denture. He claimed it as his own invention, alleging that Fattet had no formal qualifications. The rival dentists' surgeries were located close to each other on Rue Saint-Honoré, in easy proximity to their wealthy clients in the Faubourg Saint-Honoré.

Ibrahim Pasha was Grand Vizier to the Ottoman Empire's Sultan Süleyman the Magnificent in the 16th century. This cartoon has a racist undertone and also makes a pun on the word *palais*, which can mean both 'palace' and 'palate'. Rogers could have commissioned this caricature with *Le Charivari* to enhance his reputation.



Dentist: Note, Baron,  
that these are the latest  
model of the current  
year ... they chew  
by themselves and  
continually.

Baron: Continually?  
Then I won't have them  
... one could be ruined  
by beef steaks with such  
a device.

This commentary on a set of dentures satirises excess. But as well as being amusing, it tells us something about the history of dentistry—technical advances in producing dentures—and even about the price of meat; not even a baron could afford a continual supply of steak.

The cartoon pokes fun at Georges Fattet and William Rogers, two prominent, high-society Parisian dentists whose advertisements were often published in *Le Charivari* in the 1840–50s. Fattet had a carriage built to resemble a set of dentures, and drove it down the Champs-Élysées as trumpeters heralded his progress.

Cat. 21  
Honoré Daumier  
(French, 1808–1879)  
**Un mécanicien trop parfait**  
[A too-perfect mechanic], 1845  
No. 70 from series *Les beaux jours  
de la vie* [The beautiful days of  
life], published in *Le Charivari*  
(Paris), 12 September 1845  
lithograph  
sheet 36.0 × 25.0 cm  
Private collection.



*The driver, who is a dentist: Close that, my friend, close it; I never give consultations on the street.*

Cat. 46  
Edmond Guéin (French)  
**Le chauffeur qui est dentiste**  
[The driver, who is a dentist],  
1901  
published in *La Dépêche*  
(Toulouse), 1 December 1901  
hand-coloured lithograph  
image 36.0 × 29.0 cm  
Private collection.

*La Dépêche*, originally called *La Dépêche du Midi*, is a regional daily newspaper published in Toulouse, with a reputation for left-wing social commentary. This cover of the illustrated supplement mocks the elitism and cost of visiting a dentist at that time. A dentist has accidentally driven over a man, now gaping in pain, but the dentist interprets this as a request for a consultation, telling his victim he does not do consultations in the street.



*When I think, Doctor, that my husband married me for my teeth!*

This cover image mocks the wealthy classes. A woman has had all her teeth removed for replacement by new dentures, but she reflects that her husband married her for her teeth. Moulds for dentures are on the dentist's desk.

Cat. 48  
Jules-Abel Faivre  
(French, 1867–1945)  
**La bonne affaire** [Good business],  
1914  
published in *Le Rire* [The Laugh]  
(Paris), 14 February 1914  
chromolithograph  
image 21.0 × 19.0 cm  
sheet 31.0 × 23.0 cm  
Private collection.

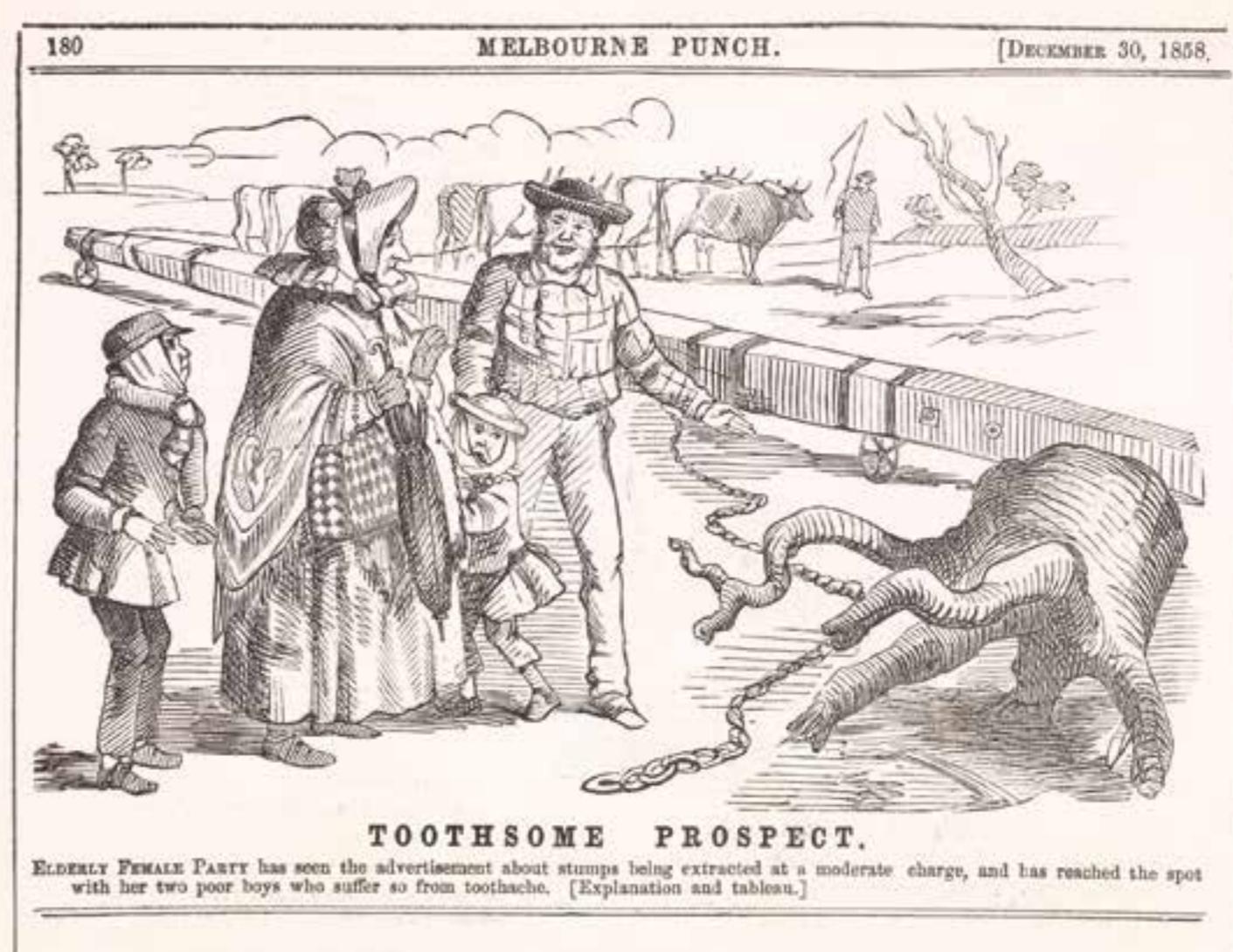


Cat. 41  
 R.Y. or Ry (unknown artist)  
**The effete aristocracy**, 1897  
 published in *The Bulletin*  
 (Sydney), 18 December 1897  
 woodblock engraving  
 image 12.0 × 10.0 cm  
 Private collection.

*The Bulletin* magazine was founded in 1880 in Sydney. From its beginning it used illustrations and cartoons in its commentary on political and social issues.

Swagmen were itinerant workers who moved around rural areas looking for work, carrying their bedding and belongings rolled up in a 'swag' on their back. In the depression of the 1890s many Australian men were forced to take to the road this way.

Here some swagmen exchange views on dental hygiene, which in the minds of some is associated with wealth and pretension.



This is *Melbourne Punch* magazine's humorous perspective on the cost of tooth extraction. The elderly woman, seeking a more affordable way to have the terrified children's sore teeth removed, has resorted to the local tree stump remover.

Cat. 31  
 Nicholas Chevalier  
 (Swiss-Australian, 1828–1902)  
**Toothsome prospect**, 1858  
 published in *Melbourne Punch*,  
 30 December 1858, p. 180  
 wood engraving  
 image 12.0 × 18.0 cm  
 Private collection.

Quel malheur de n'avoir pas connu plus tôt cette Eau sublime !



What a pity not to have known earlier about this sublime water!

Cat. 37  
André Gill (French, 1840–1885),  
engraved by Yves and Barret  
**Eau Bazana**, 1877  
published in *La Lune Rousse*  
(Paris), 7 October 1877, p. 3  
hand-coloured wood engraving  
sheet 33.0 × 48.0 cm  
Private collection.

Conservative politicians look on with a mixture of horror and amazement at the beaming young Republic. Republicans had won their first electoral majority in France in 1876 and, on 28 October 1877 (later in the month of the cartoon), they would win again, a crucial turning point in the history of modern France. The three men around the Republic represent political types: the character on the left the pro-Bonapartist, the man with a white wig the 'legitimist' monarchy, while the third represents the Orleanist faction (in favour of a constitutional monarchy).

## POLITICAL CARTOONS

For centuries, political cartoons have expressed succinctly to the general public concerns about often complex and serious political issues. They present a critical narrative through illustrations, and in many instances have played a part in instigating social change.

The forerunner of the political or social cartoon was the caricature. Practised by the great Italian masters such as Leonardo da Vinci, the caricature derided the individual by exaggerating his or her physical features. William Hogarth in 18th-century England made narrative illustrations of the lives of ordinary people as a satire on society's injustices. Rather than just embellish people's outward appearance, he told stories graphically. These traditions led to a rich array of cartoon forms.

In France, when the government banned political caricature in 1835, satirical magazines like *Le Charivari* turned to publishing satires of everyday life. But gradually, the image of the dentist and patient progressed from the slapstick humour of the dentist at work, to dental practices—particularly extraction—as a parody of political processes. Political cartoons appeared in Australian newspapers from the 1830s, inspired by British and European traditions brought by the European settlers. *Melbourne Punch* began in 1855, soon followed by editions in the other colonies. *The Bulletin* appeared in the 1880s and took satirical political commentary to a new level, exerting extraordinary influence over political debates until after Federation and the Boer War. The way in which this journal penetrated its society and gripped attention remains virtually unparalleled, even by national radio and television at their peak.<sup>1</sup>

In political dental cartoons, the politician under criticism is usually portrayed as the dentist (often smiling or disconcertingly enthusiastic), and the public as the hapless patient. Budget cuts or tax increases are often personified as a taxpayer in a dentist's chair, anxiously waiting for the extraction to happen. In other instances, the soothing of pain with anaesthetics symbolises a solution to a political problem or impasse. And when the proposed scheme is viewed as fanciful and unachievable, the tooth fairy might appear on the scene.

### Dr Jacqueline Healy

<sup>1</sup> S Lawson, *The Archibald paradox*, quoted in 'Australian political cartooning: A rich tradition', [www.australia.gov.au/about-australia/australian-story/austn-political-cartooning](http://www.australia.gov.au/about-australia/australian-story/austn-political-cartooning).

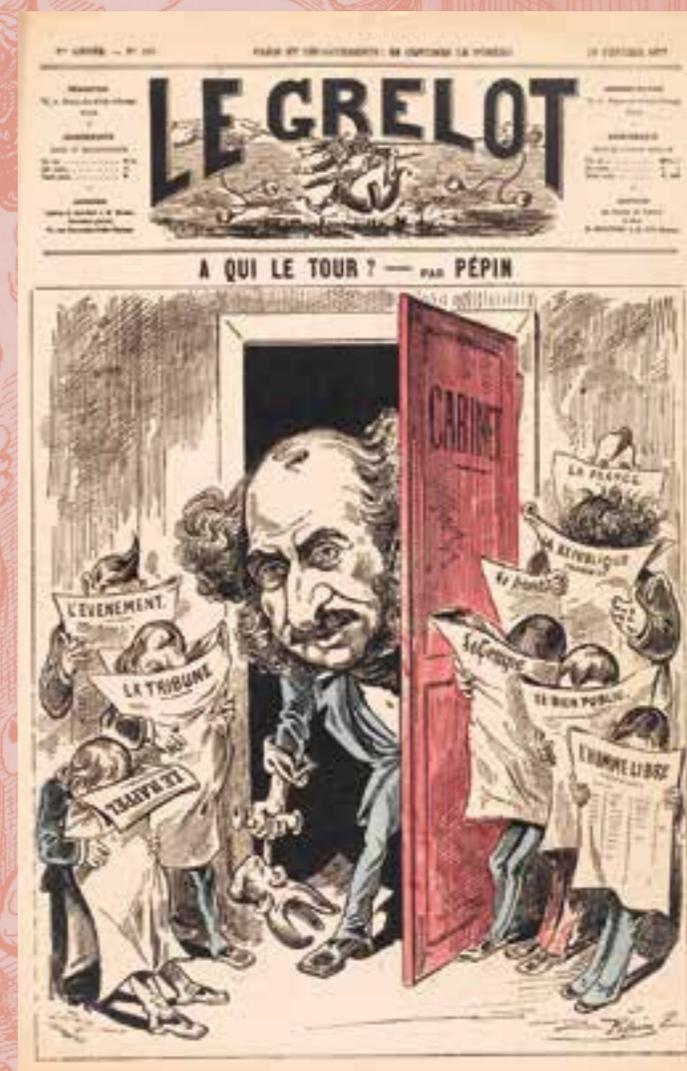


The Russian bear notices once again that the fangs of the English leopard are completely lacking.

Cat. 44  
 'Bobb'  
**Mâchoire usée** [Worn jaw],  
 1898  
 published in *La Silhouette*  
 (Paris), 28 August 1898  
 hand-coloured wood  
 engraving  
 image 36.0 × 27.0 cm  
 sheet 45.0 × 32.0 cm  
 Private collection.

This cartoon critiques the relationship between Russia and England in 1898: the wise bear (Russia) tries to extract teeth from an anxious leopard (England), but the caption reveals that England's fangs are completely worn down and ineffectual—there is nothing to extract. At this time the French were very keen for an Anglo–Russian alliance, to balance the rising power of Germany, but felt that England was ineffectual in the process.

*La Silhouette* was renowned for its belligerent satire. It was founded in 1829 by a group of men including lithographer, caricaturist and journalist Charles Philipon (1800–1861), who had worked on many French satirical magazines, including *Le Charivari*.



This cartoon represents the French government's efforts to suppress the media in 1877. President Jules Simons is the dentist extracting teeth from different newspaper journalists. When Simons came to power, his government prosecuted two newspapers for publishing anti-government stories.

Cat. 36  
 Edouard Pépin  
 (French, 1842–1927)  
**A qui le tour?** [Whose turn is it?],  
 1877  
 published in *Le Grelot*, 1877  
 hand-coloured wood engraving  
 image 36.0 × 29.0 cm  
 sheet 48.0 × 33.0 cm  
 Private collection.



**ROTTEN TO THE CORE.**

UNCLE SAM:—"I suppose I've got to have the damned thing out—only, pull it easy!"

Cat. 39  
Joseph Ferdinand Keppler  
(Austrian-American,  
1838–1894)  
**Rotten to the core**, 1883  
published in *Puck* (New York),  
7 November 1883  
full-colour lithograph  
image 29.0 × 21.0 cm  
sheet 32.0 × 23.0 cm  
Private collection.

*Puck* was the USA's first successful satirical magazine. Uncle Sam symbolises the USA, while Samuel S Cox was a congressman and diplomat who represented Ohio and then New York. He was known as a quiet, calm fellow but also an effective politician, hence the sign for the Washington Dental Association stating 'S.S. Cox's Laughing Gas: Mild & Harmless'. Uncle Sam's large fang is 'Mormonism'; the senate and house of representatives are adopting 'heroic measures' (the frightening forceps) to remove it. Mormons were seeking statehood for Utah at this time but Congress opposed this, passing various anti-Mormon laws.



Sir Isaac Isaacs (1855–1948) was to become the first Australian-born governor-general. In this cartoon it is early in his career and he is a member of the Victorian Legislative Assembly. Isaacs the dentist has extracted the tooth (the *Mines Act*) from the jaws of the Legislative Council, depicted as a 'Fatman' or wealthy political conservative. The *Mines Act* of 1897 provided for government registration and annual inspections of boilers in mines, a great benefit for the safety of the miners. Isaacs and the premier of Victoria, Sir George Turner, ensured the legislation was passed, hence the sign 'Turner Isaacs & Co., Political Dentists: N.B. Laughing Jack gas always on tap'.



Cat. 40  
Thomas Coleman 'Tom' Durkin  
(Australian, 1853–1902)  
**Got it out of him at last**, 1897  
published in *The Bulletin*  
(Sydney), 11 September 1897,  
p. 16  
woodblock engraving  
image 33.0 × 24.0 cm  
sheet 44.0 × 28.0 cm  
Private collection.





Cat. 63  
 Ron Tandberg  
 (Australian, b. 1943)  
**You won't feel a thing!**, 1982  
 artwork for cartoon  
 published in *The Age*  
 (Melbourne), 4 August 1982  
 ink on paper  
 image 10.0 × 9.0 cm  
 Private collection.

This cartoon accompanied an article by Garry Sturgess (law reporter for *The Age*) with the headline 'Tax check on professions—barristers, doctors, dentists face book debts probe'. The Australian Taxation Office was auditing the records of certain professions for evidence of possible tax evasion.

© Courtesy Ron Tandberg.



RJL 'Bob' Hawke was Labor prime minister of Australia from 1983 to 1991, when he was succeeded by Paul Keating after a lengthy and bitter leadership challenge. This cartoon of Hawke cleaning his clenched teeth reflects the tension he was under—the usually affable and popular larrikin looks stressed and sinister. The image featured in a story about Bob Hawke on the ABC television show *Backchat*, a forum for viewers and listeners to give feedback. He appears to be sharpening his canines with a wire brush. The can of home-brand hairspray is a jibe at Hawke's famously bouffant hairstyle. This cartoon was created electronically, according to Tim Bowden, who hosted *Backchat* at the time.

© Courtesy of Verdon Morcom.

Cat. 70  
 Verdon Morcom  
 (Australian, b. 1926)  
**Bob Hawke**, 1990  
 appeared on the television  
 program *Backchat* on  
 2 August 1990  
 digital print  
 sheet 23.0 × 17.0 cm  
 Private collection.



Cat. 73  
Eric Löbbecke  
(Austrian, b. 1966)  
**Hewson: The tax fairy**, 1991  
artwork for cartoon published  
in *The Weekend Australian*,  
19–20 October 1991, p. 27  
watercolour and ink on paper  
image 32.0 × 27.0 cm  
Private collection.

Dr John Hewson was leader of the opposition in the Australian Parliament from 1990 to 1994. This cartoon accompanied an article by Glen Milne titled 'Hewson: The tax fairy'. In the lead-up to the 1993 federal election, Hewson campaigned for the introduction of a 10 per cent goods and services tax (GST). Labor prime minister Paul Keating fought this powerfully, and Hewson was humiliated on the popular Channel 9 television program *A Current Affair* when he failed to explain the effect a GST would have on the cost of a birthday cake. His inability to articulate clearly and succinctly the effects of the tax contributed to his party's loss in the election.

© Eric Löbbecke and *The Weekend Australian*.



John Howard (b. 1939) was prime minister of Australia from 1996 to 2007. He turned 64 in 2003; coincidentally Mick Jagger shares the same birthday. There was much speculation about Howard's 64th birthday, as three years earlier he had famously suggested that 'when I'm 64' he would possibly retire. But as the day approached Howard dismissed these claims, suggesting that Australians still very much needed him, and refusing to re-open the retirement-age debate. Like Jagger, he would continue to rock on. This cartoon was inspired by an article by John Huxley: 'Time is on my side: P.M. keeps rolling'.

© Mark Knight and *The Herald Sun*.

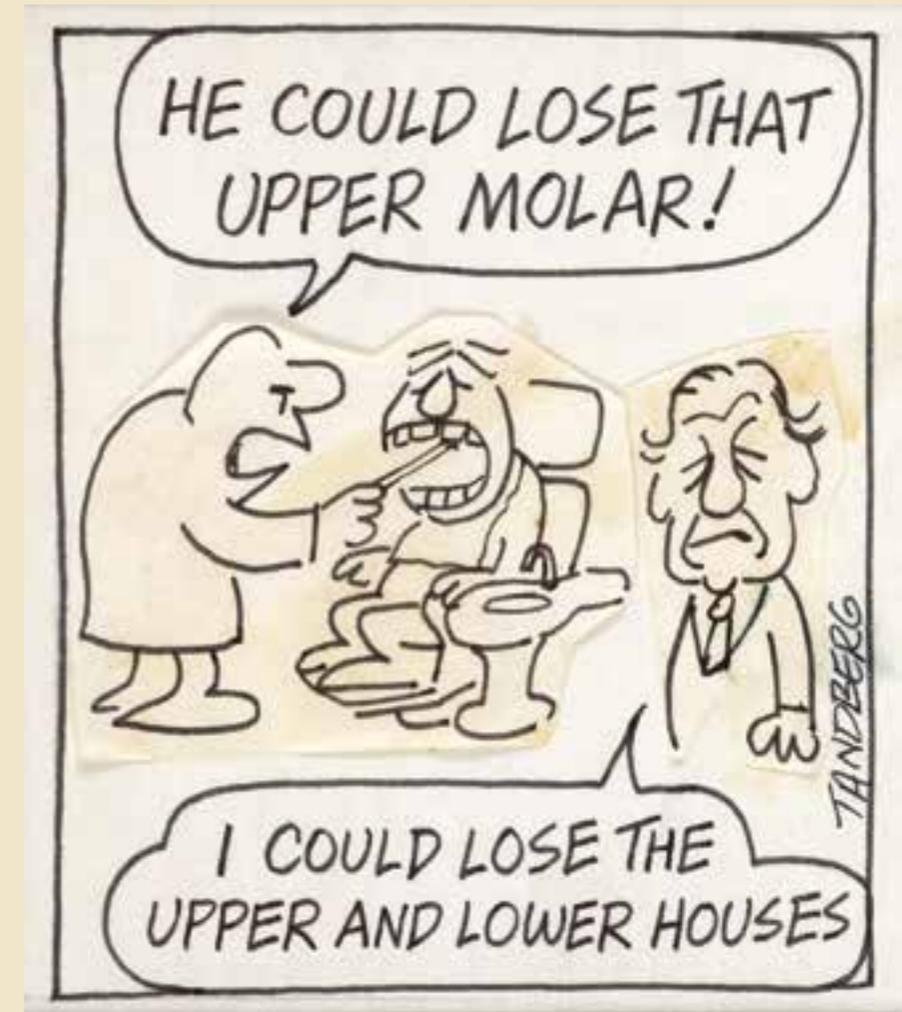
Cat. 79  
Mark Knight  
(Australian, b. 1962)  
**Sixty four years old today ... Hmmm**, 2003  
artwork for cartoon published  
in *The Herald Sun* (Melbourne),  
26 July 2003  
ink on paper  
image 20.0 × 30.0 cm  
sheet 23.0 × 33.0 cm  
Private collection.



Cat. 58  
Les Tanner  
(Australian, 1927–2001)  
**I'm glad about fluoridation  
—I won't have to worry  
about my teeth**, 1975  
artwork for cartoon published  
in *The Age* (Melbourne),  
18 September 1975, p. 9  
felt-tipped pen and pencil on  
paper, image 22.0 × 39.0 cm  
sheet 24.5 × 57.0 cm  
Private collection.

This cartoon refers to the contentious decision to add fluoride to Melbourne's water supply in the 1970s. Then and now, fluoridation is not in the water supplies of all cities in Victoria, or all the states of Australia. The process involves adjusting the natural fluoride concentration of water to levels that help improve oral health. In Australia, water fluoridation began in the 1950s; Australians born after 1970 have, on average, half the level of tooth decay of their parents' generation.

© Les Tanner/Fairfax Syndication.



Rupert 'Dick' Hamer was premier of Victoria from 1972 to 1981. This cartoon accompanied an article by Jo Wiles titled 'Hamer stops fluoride projects for inquiry', criticising the premier for his lack of action on the supposed health dangers of fluoridating the water supply. Despite being urged by the health minister, months before this article was published, Hamer acted much later than promised to suspend the fluoridation program.

The cartoon also foreshadows the results of the state election to be held in May 1979; Hamer faced the prospect of losing his party's majority in both houses of parliament, although this did not transpire.

© Courtesy of Ron Tandberg.

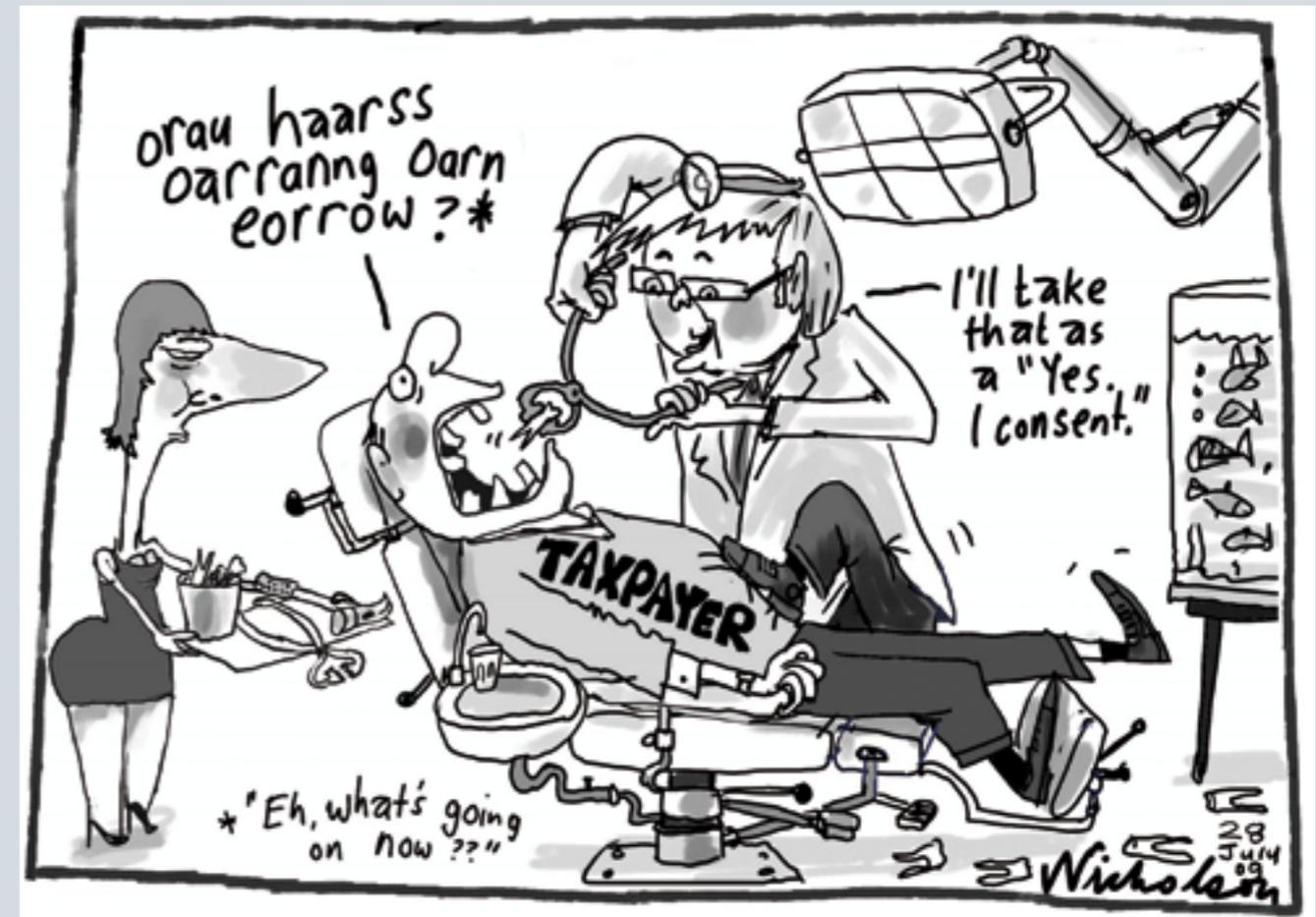
Cat. 60  
Ron Tandberg  
(Australian, b. 1943)  
**He could lose that upper  
molar!**, 1979  
artwork for cartoon  
published in *The Age*  
(Melbourne),  
15 March 1979  
ink on paper  
sheet 11.0 × 9.5 cm  
Private collection.



Cat. 64  
Peter Nicholson  
(Australian, b. 1946)  
**Fraser contemplates his achievements**, c. 1980–82  
artwork for cartoon  
published in *The Age*  
ink on paper  
sheet 30.0 × 40.0 cm  
Private collection.

Malcolm Fraser (1930–2015) was prime minister of Australia from 1975 to 1983. Here he is portrayed as a dentist, looking at a shelf of jars of extracted teeth. Fraser is looking back in time, as the jars represent important issues from his time as prime minister, including his privatisation of the Medibank universal health insurance scheme, budget cuts to the Australian Broadcasting Commission, conflict with Joh Bjelke Petersen over Aboriginal autonomy at Aurukun, and discussions with Sir Freddie Laker on the introduction of budget airlines.

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Kevin Rudd was prime minister of Australia from 2007 to 2010 and briefly in 2013. This cartoon shows him as an enthusiastic dentist working on a helpless patient (the Australian taxpayer). Rudd's dental assistant is Julia Gillard, then deputy prime minister. The patient's face expresses pain at the taxes proposed in 2009 during the global financial crisis, including the carbon tax. The expression on Julia Gillard's face might allude to leadership tensions in the Labor government; she successfully challenged Rudd twelve months later.

© Peter Nicholson and *The Australian*.

Cat. 80  
Peter Nicholson  
(Australian, b. 1946)  
**Rudd as dentist**, 2009  
artwork for cartoon published  
in *The Australian*, 28 July 2009  
digital print  
image 21.0 × 31.0 cm  
sheet 30.0 × 42.0 cm  
3146, Henry Forman Atkinson  
Dental Museum, University  
of Melbourne.

## DENTISTRY



## TEETHING

A baby irritated by teething, or racked with colic pains; a distraught parent yearning for quiet—perhaps so that siblings can sleep—how often has this pacifier been used in an attempt to placate and soothe both child and parent? Today, pacifiers come in a variety of shapes and forms, but their prime, family-friendly function has altered not one jot over the years. We can imagine that, stretching back into the early days of human existence, similar items served to calm babies, by replacing the human nipple with a surrogate.

The pacifier, sometimes with the addition of a teething ring (or a whistle as in this example) has brought controversy and commentary over the years. Several social observers have firmly opposed such a device replacing the mother's breast. In fact, pacifiers were banned in France in the early 20th century, and labelled unhygienic. True, some early models contained lead, but most were made from benign ivory, bone or mother-of-pearl, as this one is. Coral was another common material, as was cloth soaked in sugar or honey. Brandy was sometimes used on such cloths, to ease the discomfort of teething! It has been suggested that the phrase 'being born with a silver spoon in one's mouth' stemmed from wealthy parents offering one to their child as a pacifier.

In recent times pacifiers have been associated with some unfortunate customs detrimental to children's oral health. In particular, adding sugary syrup, either on the pacifier itself or in a reservoir attached, places an infant at serious risk of dental decay. The constant supply of sugar bathes newly erupted teeth in a milieu that provides the perfect environment for caries and subsequent pain. And in children whose permanent teeth are erupting, the pressure of a pacifier can cause misalignment, especially of the front teeth, again bringing problems later in life.

Nevertheless, the pacifier does have a place in child rearing. For generations past and present these devices have—and will—ensure that the family atmosphere at home remains tranquil, calm and relaxed.

**Professor Mike Morgan**

Cat. 150 **Pacifier**, c. 1880, silver, mother-of-pearl; 1.3 × 8.0 × 4.0 cm. MHM01422, Medical History Museum, University of Melbourne.



## DENTAL ROOMS

This photograph shows the operatory of Mr William McIntosh, in the rural Victorian town of Colac, circa 1888. The setup reveals the acme of ambition, with all the modern conveniences of the time. The upholstered chair has the capability of leaning back (although still with a ratchet-movement action). There are two foot treadles (invented and patented by James Morrison in 1871, based on Isaac Singer's treadle sewing machine): one for the laboratory (the table on the right) and one for use on patients, complete with a coupling to prevent backlash. We see a plumbed spittoon on the patient's right and a more conventional one on the same side as Mr McIntosh's rather relaxed apprentice, Mr John Meadows (later to practise in Benalla), beneath the multifunctional bracket table on the same attachment. The instrument cabinet, probably American, has a professional library on top and a special spotlight. And the patient is undergoing general anaesthesia with gas, probably nitrous oxide (first used in a dental setting in 1844 by Dr John Riggs on Dr Horace Wells, who had noticed its amnesiac property and its clinical potential).

In setting up his surgery, Mr McIntosh probably dealt directly with the overseas manufacturers and suppliers. Note that there is no X-ray machine; this photograph was taken seven years before Wilhelm Röntgen discovered X-rays.

### Dr Jeremy Graham

Cat. 143 Alex Bauer, **Mr McIntosh's surgery, Colac, Victoria**, c. 1888 (Mr McIntosh is assisted by his apprentice, Mr Meadows), photograph on board, 14.2 x 18.8 cm. 3145, gift of Ms Helena Stone, 2013, Henry Forman Atkinson Dental Museum, University of Melbourne.

## ADVERTISING

In 19th-century USA, Australia and many European countries, dental advertising was rife. Dentistry was a business, and the manufacturers and many dentists were there to sell, sell, sell. Groups such as Taft's Dental Rooms existed in several cities in the late 19th century; their advertising cards (see cat. 142, opposite) were visually appealing—and no doubt successful. At the other end of the scale, consider Philadelphia's 'Painless Parker', who in the 1890s engaged the business manager from the Barnum circus group (as PT Barnum famously said, 'there's a sucker born every minute') to turn his ailing practice into a travelling dental show. When an attempt was made to stop him falsely advertising his skills as 'painless', he simply changed his first name to 'Painless' by deed poll.

A French family of dentists named Crawcour set up in the United Kingdom in the early 19th century, using advertising to sell their amalgam filling material—a mixture of ground-up French silver coins and mercury that they dubbed 'Royal mineral succedaneum'. The Crawcour family did well, but the same cannot be said of their treatments.

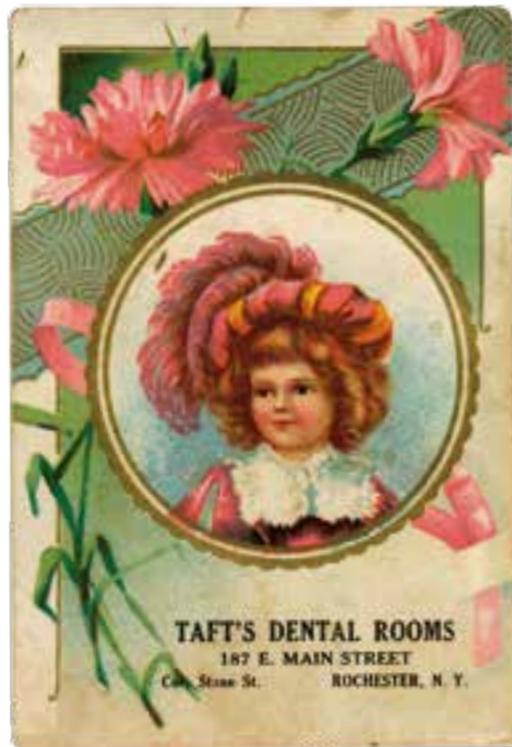
Closer to home, we have the illustrious John Iliffe, an English-born dentist whose memory is honoured in the prize given to the top dental students at the University of Melbourne. Iliffe was involved in the formation of every important dental society in the colony of Victoria, including the first *Dental Act* and Dental Board, set up to register dentists in 1888. One reason for the legislation was to differentiate between advertising dentists and the more 'ethical' ones. Ethical standards did not apply directly to advertising until after 1927; Iliffe for instance was comfortable in marketing his own brand of toothpaste (see cat. 87, opposite), so every sale was an advertisement for his practice!

Our American colleagues led the way and stopped dental advertising in 1866, the United Kingdom did not ban it until 1921, and Victoria followed with the passage of the *Dental Act* of 1927. But since then the wheel has turned full circle: Victoria and Australia have joined the rest of the world and advertising by dental practitioners is now allowed.

### Dr Gerard Condon

Far left: Cat. 142 Taft's Dental Rooms (Rochester, New York), **Advertising card**, c. 1910–20, ink, cardboard; 10.1 × 7.0 cm. 2778, gift of Dr Ian Chippendale, 1993, Henry Forman Atkinson Dental Museum, University of Melbourne.

Left: Cat. 87 John Iliffe (1846–1914), **Toothpaste jar**, c. 1900, inscribed *Victoria tooth paste, prepared only by Mr. Iliffe Dentist Melbourne*, porcelain, toothpaste; 2.0 × 5.5 cm diameter. 3146, gift of Professor Henry F Atkinson, Henry Forman Atkinson Dental Museum, University of Melbourne.





## THE TRAVELLING DENTIST

No dentist nearby? No worries! Thanks to the portable dental chair and dental engine, seeking dental treatment was made one step easier.

The archaic portable dental chair (cat. 126, p. 125) looks relatively primitive, lacking the refinements, safety and comfort we have come to associate with modern-day dental treatment. Accompanying this heavy mass of cast iron, wood and carpet-like fabric is the essential travelling dental engine (cat. 125, opposite), driven by good old-fashioned foot power. It seems so crude, you would be forgiven for mistaking this assortment of antique drills and flywheels for a tradesman's toolkit, rather than a dentist's instruments!

It is images like these that make us cringe when we think of the poor souls who once sat in such chairs, being poked and prodded by such equipment. And it is no wonder that we still experience fear and apprehension towards dentists today, no doubt a result of the perception and stigma that emerged from the early days of dental treatment. On a separate note, let us spare a thought for those poor dentists who lacked the luxury of using the refined and precise electronic equipment that graces the mouths of patients in dental surgeries today.

Thankfully, modern dentistry has come a long way since its humble and somewhat rudimentary beginnings.

**Associate Professor Menaka Abuzar**

Cat. 125 Claudius Ash & Sons (England), **Travelling dental engine**, early 20th century, wood, cast iron, other materials; 18.0 x 50.0 x 30.0 cm. 1117, gift of Dr Frederick Andrew Aird, 1985, Henry Forman Atkinson Dental Museum, University of Melbourne.



## EDUCATION AND QUALIFICATIONS

The earliest known reference to a person identified as a ‘dentist’ dates from 2600 BC, written on the tomb of an Egyptian scribe, Hesy-Re. We know that early cultures practised dental hygiene and oral care; by 500–300 BC Hippocrates and Aristotle could describe individuals suffering dental disease and trauma, and the best care then available.

In 1210, French barber-surgeons (forerunners of dentists) formed a guild. In 1723 Pierre Fauchard published *Le chirurgien dentiste* (The surgeon dentist: A treatise on teeth), which described dental practice in rather sophisticated terms. In 1840 the world’s first dental school, the Baltimore College of Dental Surgery, was established. From then on, dental education for dentists, dental hygienists and dental therapists became more common, although affiliation with universities was slow to become the norm.

Before the establishment of dental education programs in Australia, we relied on practitioners arriving from overseas, mostly from the UK. In Victoria in 1884 a group of dentists formed the Odontological Society of Victoria, to regulate and educate dentists in the colony. John Iliffe (1846–1914), a member and later president of the society, was the driving force behind the regulation of dentistry in Victoria and the establishment of a hospital and college in Melbourne. Thanks largely to his efforts, the Melbourne Dental Hospital opened its doors in 1890 and was followed in 1897 by the Australian College of Dentistry, devoted solely to the education of dentists.

In 1904 a Faculty of Dental Science was established and the college was affiliated with the University of Melbourne, becoming the first Australian dental school to be affiliated with a university. In 1989 the faculty merged with the Faculty of Medicine to create a new Faculty of Medicine and Dentistry. This expanded in 1991 to become the present Faculty of Medicine, Dentistry and Health Sciences.

Today the Melbourne Dental School is a graduate school offering clinical programs in dentistry (DDS), oral health therapy (BOH) and a range of dental specialist programs (DCD), as well as research higher degrees in clinical and non-clinical disciplines (BSc Hons, DSc, PhD and MPhil).

### Professor Mike Morgan

Cat. 146 **Student Common Room (‘Dungeon’), Australian College of Dentistry**, 1907–08, photograph, 20.5 × 28.0 cm. 1232.367, Henry Forman Atkinson Dental Museum, University of Melbourne.



## TOOTH CARE

Teeth are among the first things we notice about a person's facial appearance, and for this reason have been part of hygiene routines for millennia. The Babylonians and Egyptians used cleaning implements for teeth: toothbrushes were made by fraying the end of a twig, and toothsticks were found alongside their owners in Egyptian tombs. Around 1600 BC, the Chinese developed 'chewing sticks', made from aromatic tree twigs, to freshen breath. Elsewhere, tooth-cleaning sticks called *miswaks* are still in use today in many communities as part of ritual hygiene practices dating back to the prophet Mohammed.

The Chinese are believed to have invented the first bristle toothbrush, made in the 15th century: bristles from the necks of Siberian boars were attached to a bone or bamboo handle. When imported to Europe, this design was adapted to suit local preferences, often using the softer horsehair, and sometimes feathers. Around 1780, William Addis produced the first of the more modern toothbrushes, using a carved cattle-bone handle and swine bristles; by 1844 this evolved into the three-row bristle brush. Natural bristles were used for the next century or so, until Du Pont invented nylon in the 1930s, enabling the development of the truly modern toothbrush. In the 1950s softer nylon bristles became the norm, in response to market preferences.

Various powders, pastes or gels to clean teeth and sweeten breath have been developed over the years. Earlier versions included ingredients such as crushed eggshells, ashes, sodas and salts, chalk, betel nut, soaps and abrasives. Some Indigenous peoples routinely used charcoal to clean their teeth. Colgate began producing toothpastes commercially in the 1870s. More recent developments include reduced abrasiveness, improved flavour and texture, and increased use of stabilisers, creams and foams (notably sodium laurel sulphate). These pastes carry therapeutic agents that may prevent decay, reduce soft-tissue disease, bleach the teeth, disinfect, kill bacteria, and re-mineralise (like fluorides).

### Associate Professor Julie Satur

#### References

NA Cajee, 'Oral hygiene in the Shari'ah', *Journal of the History of Dentistry*, vol. 60, no. 3, Winter 2012, pp. 148-57; F Lippert, 'An introduction to toothpaste', *Monographs in Oral Science*, vol. 23, 2013, pp. 1-14.

Clockwise from top: Cat. 162 Wm Ford & Co. (Melbourne), **Ford's Cherry Tooth Paste**, c. 1880, ceramic, glaze; 7.8 × 4.5 cm diameter. MHM05951, Medical History Museum, University of Melbourne.

Cat. 84 Florence Manufacturing Company (USA), **Toothbrush**, 1910, bristle, plastic; handle 16.5 × 1.5 cm, head 4.5 × 1.5 cm. 2128, gift of the Australian College of Dentistry, 1963.

Cat. 81 **Toothpick**, c. 1890, brass, tortoiseshell; 6.0 × 1.0 cm diameter. 784, gift of Jack Wunderly.

Cat. 83 The Owl Drug Company (USA), **Dental floss**, c. 1898, inscribed *TOD'CO superior quality waxed dental floss*, wood, steel, silk; 3.5 × 3.5 cm diameter. 1094, gift of Dr Ian Chippendale on behalf of a patient, c. 1990.

All from the Henry Forman Atkinson Dental Museum, University of Melbourne.



## DENTAL EXTRACTION

Dental problems of one kind or another have plagued mankind since the dawn of time. Whether it be wear and tear, fractures, dental decay or gum disease, all have given rise to a state of misery that has led to the desire to remove the offending tooth in order to relieve the pain. By the Ptolemaic period, Egyptians and Greeks had already invented plier-like devices, a technology that has been enthusiastically improved upon down to the present time.

One of the most efficient of these improvements was the dental pelican, developed in the 1300s. The pelican's claw was placed over the top of the tooth, while the fulcrum, a semi-circular piece of metal at the other end, was placed against the gum, and the tooth was removed sideways. The process undoubtedly damaged the gums and surrounding teeth and the pelican eventually fell from favour, to be replaced by the dental key.

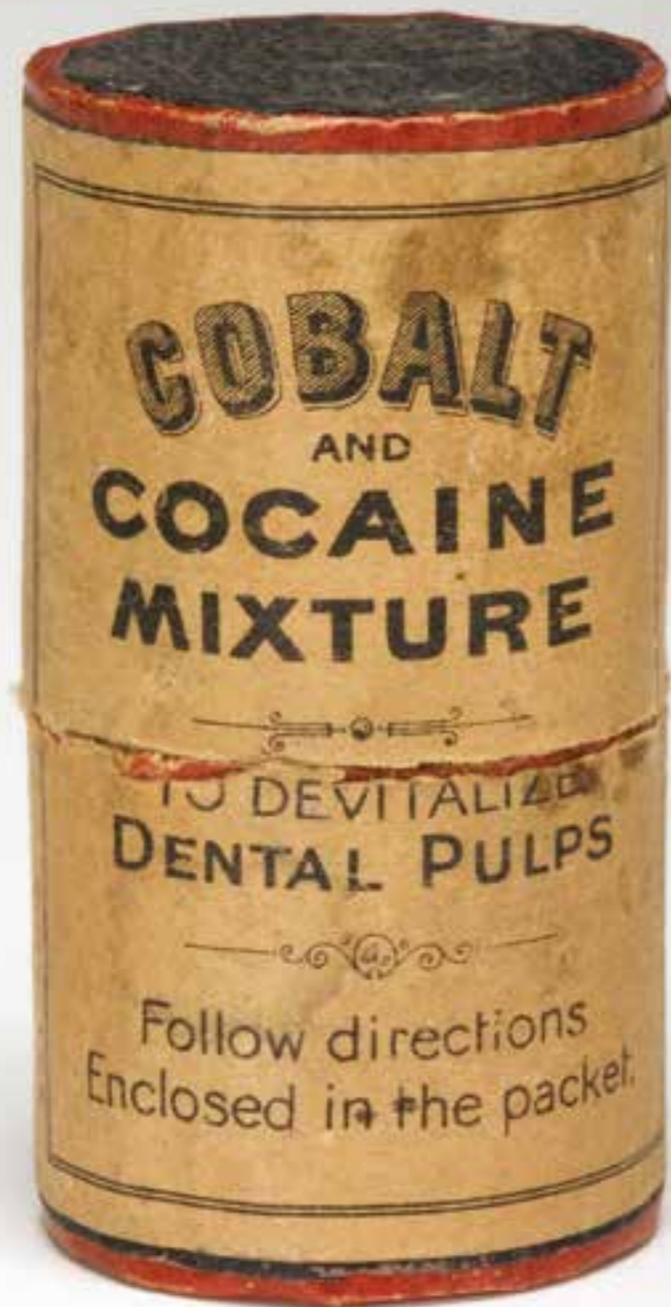
One key illustrated here exemplifies a style dating back to the 18th century. It was inserted between the teeth, and screw rotation was used to loosen the offending tooth. This often resulted in the tooth breaking, the neighbouring teeth being damaged, and, because of the heavy forces used, jaw fractures and soft-tissue damage. There were many variations of the key design, culminating in the simplified design of the tooth elevator still in use today.

The elevator is similar to a screwdriver, the blade of which is inserted between the teeth and rotated to loosen and elevate the offending tooth. It takes great skill to use, as the amount of force exerted is considerable and jaw breakages do happen.

By the end of the 19th century, the introduction of dental forceps allowed less traumatic extractions to be performed, as these implements engage the offending tooth only, and variations in design are now available for each tooth shape. Interestingly, some forceps are very similar to those used by the ancient Egyptians and Greeks. It seems as if the design of tooth-extracting instruments has gone full circle!

### Dr Pamela Craig and Dr Rita Hardiman

Clockwise from top: Cat. 82 Henry F Atkinson (1912–2016), **Replica of pelican**, 1998, after original by Pierre Fauchard, c. 1700–61, steel, wood, leather, linen; 13.5 × 8.0 cm. 1228, gift of Professor Henry F Atkinson.  
 Cat. 91 **Bone-holding forceps**, c. 1880, steel; 20.5 × 4.0 cm. 444, gift of the Australian College of Dentistry, 1963.  
 Cat. 90 **Dental extracting key**, c. 1830, ivory, steel; 15.5 × 10.0 cm. 661, gift of the Australian College of Dentistry, 1963.  
 Cat. 88 **Dental extracting key**, c. 1700, iron; 16.0 × 7.0 cm. 2127, gift of the Australian College of Dentistry, 1963.  
 All from the Henry Forman Atkinson Dental Museum, University of Melbourne.



## COCAINE: DENTISTRY'S FIRST LOCAL ANAESTHETIC

Today it is hard to envisage a time when anyone needing a tooth removed had to endure an extraction without anaesthesia or analgesia. But this was indeed the case until 1860, when cocaine was discovered by a German chemist, Albert Niemann, who isolated it from the leaves of the coca bush found in South America. Ophthalmologist Dr Karl Koller, psychoanalyst Dr Sigmund Freud and other doctors in Europe and the USA soon began exploring its analgesic properties. In 1884 a New York surgeon, Dr William Halsted, extracted a mandibular tooth from a patient who felt no sensation of pain throughout the procedure.

Cocaine was quickly adopted in dentistry as a rapidly acting, but relatively short-lived, analgesic. It could be applied topically to the mucous membranes of the mouth, or injected, depending upon the procedure. However, while this liberated patients from pain for the first time, and could even induce a little euphoria, the drug did have significant side effects. It could provoke an increased heart rate, elevated blood pressure and irregular heartbeat. While the fatal dose has been stated to be over a gram, side effects have occurred in some patients with as little as 20 milligrams.

Another problem arises because, once adverse reactions occur, they can progress to more dangerous situations very rapidly. There also existed the very real risk of addiction, particularly among the professionals who administered the drug. Halsted himself became addicted, and several of his friends died as a result of their addiction. For this reason, the development of alternative drugs having analgesic properties but without so many hazardous side effects became a priority. This led to the formulation of procaine and its introduction in 1905. In the following century procaine in turn was superseded by even better, safer drugs.

**Professor John Clement**

Cat. 118 A. Koelliker & Co. Ltd (Switzerland); agent: De Trey and Co. Ltd (England), **Cobalt and cocaine mixture**, c. 1890, cardboard, paper, ink, cotton wool; 7.0 × 3.0 cm diameter. 2597, Henry Forman Atkinson Dental Museum, University of Melbourne.



## ARSENIC IN DENTISTRY

Arsenic paste was once used very widely by dentists to devitalise (kill) inflamed pulpal tissue in teeth. This brought patients rapid relief from pain. Unfortunately, some patients then failed to return to the dentist for the next stage of their treatment, which usually involved removing the necrotic pulp as part of root canal therapy. The reasons for their non-attendance included a fear or phobia of dental treatment, a fear so strong that it was only overcome when the pain from their tooth was unbearable. Other factors probably relate to the cost of root canal therapy, which is inevitably expensive and may deter re-attendance once the initial pain is relieved.

The consequences of leaving arsenic paste in the tooth for more than 48 hours can be very serious, as the necrotising properties of the paste can spread beyond the pulp chamber and root canal of the dressed tooth. This can cause the death of adjacent tissues, leading to osteomyelitis, which is a serious condition and difficult to treat. It is treated with antibiotics and sometimes requires surgery to remove sequestered pieces of dead and infected bone.

The use of arsenic pastes in dentistry today is very controversial, but products for treating dental pulpitis (inflammation of the soft tissues in the pulp chamber) as a precursor to root canal therapy are still being made and marketed.

**Professor John Clement**

Cat. 119 The S.S. White Dental Mfg. Co. (USA), **S.S. White nerve devitalising fiber**, c. 1920–30s, glass and contents: arsenic, creosote, tannin and oil of cassia; 3.0 × 3.0 cm diameter. 2068, Henry Forman Atkinson Dental Museum, University of Melbourne.



## DENTURES

There are many jokes about loss of teeth and their replacement with dentures. But even today it is no laughing matter for those unfortunate enough to lose some or all of their natural teeth. Our prospects have improved greatly, however; early dentures were cast in metal or carved from wood or ivory and sometimes fitted with natural teeth, extracted either from the living (for money) or the dead. Those dentures were crude affairs, usually uncomfortable and often held in place by springs. It was not until the mid-19th century that vulcanisation (adding sulphur to natural rubber to make a more durable material) was invented, giving the dentist a means of making reasonably well fitting devices with porcelain teeth, to provide acceptable masticatory function, although vulcanite was opaque and certainly non-aesthetic. Other dentures were made from combinations of metals such as gold or platinum, veneered with pink porcelain, and suitably coloured artificial teeth. In the early 20th century various attempts were made to use materials like celluloid and Bakelite along with porcelain teeth, but these proved unsuccessful as the bases tended to discolour and distort after a short period in the mouth.

During World War II, in a prisoner-of-war camp on Ambon where no other materials were available, one dentist used his ingenuity to cast from scrap aluminium a functional—but completely non-aesthetic—denture for a fellow inmate.

From the late 1930s onward, various plastics, but notably polymethyl methacrylate (acrylic resin) and similar related materials, became the norm for denture construction. It was often considered a suitable wedding present from the father of the bride, for a girl about to be married to have all her teeth extracted and dentures fitted so she would not be a financial burden to her husband. Fortunately, this is no longer current thinking. Indeed, we are moving into an era when extractions are much less frequent and, when they are needed, many patients are opting for tooth replacement with implant-retained single teeth or fixed partial dentures—even though such treatment may cost as much as, or more than, the family car!

### Dr John Harcourt, OAM

Clockwise from top left: Cat. 109 **Human 'Crimean' teeth** (recreated), 1955, teeth, metal; 3.0×4.0 cm. 8313.  
Cat. 103 Marks and Adamson (Collins Street, Melbourne), **Full upper denture**, c. 1880, ivory; 3.0×5.5×6.5 cm. 834.  
Cat. 108 Gordon Carlyle Marshall, **Denture**, c. 1941-44, cast aluminium; 2.0×7.0×4.5 cm. 259.  
Cat. 97 **Denture, 'George Washington' style**, c. 1745-1800, gold alloy, bone, teeth, metal; 10.0×7.0×7.0 cm. 266.  
All from the Henry Forman Atkinson Dental Museum, University of Melbourne.



## WOMEN IN DENTISTRY

Nowadays, when one goes to the dentist, there is no question of gender. But this was not always the case. In Lucas van Leyden's 1523 engraving (cat. 1, p. 12), a female dental assistant relieves an unsuspecting patient of the contents of his pocket. Thankfully, we have come a long way since then.

Sweden's Amalia Assur, possibly Europe's first female dentist (from 1852) was taught the 'trade' by her dentist father. America's Emeline Roberts Jones also carried on the family business, working as a dental assistant to her husband and, with no formal training, maintaining the practice after his death in 1864—something unthinkable today. A few years later, Lucy Hobbs Taylor, accused of 'losing her womanhood',<sup>1</sup> was the first US woman to obtain a dental qualification, and opened a successful dental practice. In 1865 she gained entry to Ohio Dental College, graduating in a few months—the shortest on record. Lilian Lindsay tried unsuccessfully to enter dental college in London, after being interviewed on the street because it was felt she would be a distraction to male students if allowed in the building. After working as an apprentice she graduated with honours (1895) in Edinburgh.

In Australia, pioneers included Fannie Blanche Innes (Fannie Gray), Melbourne's first graduate, in 1907. She cared for army personnel during World War I (pictured opposite). Others such as Annie Praed practised from 1901, being registered under the *Dentists' Act 1900*, but only achieving her official qualification (in Sydney) in 1906—as the top student. Margaret Barnes' first patient (1906) was a man who attended her practice because he 'approved of a woman going into the profession'.

Many women have joined the profession since the early pioneers. Although today female and male dental student numbers are comparable, women still make up less than one-third of practising general dentists, even fewer in the specialty fields (except paediatric dentistry). Clearly we still have a long way to go!

### Associate Professor Mina Borromeo

<sup>1</sup> JM Hyson Jnr, 'Women dentists: The origins', *Journal of the California Dental Association*, vol. 30, no. 6, June 2002, pp. 444–53.

Cat. 148 **Dr Fannie Gray examining a soldier's teeth** (detail), c. 1914–16, photograph, frame 57.3 × 47.2 cm. 3115, Henry Forman Atkinson Dental Museum, University of Melbourne.

## WORKS IN THE EXHIBITION

### CARTOONS

All cartoons are from private collections, unless otherwise stated.

- 1 Lucas Van Leyden (Dutch, c. 1494–1533)

**The dentist**, 1523  
engraving  
sheet and image 11.5 × 7.5 cm  
1959.3194, gift of Dr J Orde Poynton, 1959, Baillieu Library Print Collection, University of Melbourne  
(see p. 12)

- 2 Adriaen Van de Venne (Dutch, 1589–1662)

**On the sight of a person having a tooth pulled**, 1657  
illustrating a poem by Jacob Cats (Dutch, 1577–1660) published in Jacob Cats, *Op Voorvallende Gelegentheden*, Amsterdam: Jan. Jacobsz, 1660, Plate 14, p. 399  
copper line engraving  
image 10.5 × 14.0 cm  
sheet 44.0 × 27.5 cm  
(see p. 27, inside front cover)

- 3 ‘André Paul’ (Andries Pauli or Pauwels, Flemish, 1600–1639)

after ‘Theodor Roelants’ (Theodor Rombouts, Flemish, 1597–1637) published by ‘Bonenfant’ (Anton Goetkindt, Flemish, active 1598–1644) **Der Zahnzieher** [The tooth-puller], 1638  
hand-coloured engraving  
image 20.5 × 29.5 cm  
sheet 28.0 × 36.0 cm  
(see p. 26)

- 4 William Hogarth (English, 1697–1764)

**Night**, 1738  
Plate 4 from series *The four times of day*  
etching and engraving  
image 44.5 × 36.9 cm  
plate 49.1 × 40.9 cm  
sheet 59.5 × 45.4 cm  
(see p. 28)

- 5 After Edward Dighton (British, c. 1752–1819)

**Hob and stage doctor**, c. 1781  
reproduced in William Davison (British, 1781–1858), *Some Alnwick Caricatures*, Alnwick: William Davison, c. 1812–17  
copper plate engraving  
image 13.5 × 22.0 cm  
sheet 17.0 × 25.0 cm  
(see p. 34)

- 6 ‘Tim Bobbin’ (John Collier, English, 1708–1786)

**Acute pain**, 1773  
Plate 5 from series *Human passions delineated*  
etching  
image 13.5 × 21.0 cm  
(see p. 32)

- 7 ‘Tim Bobbin’ (John Collier, English, 1708–1786)

**Laughter and experiment**, 1773  
Plate 6 from series *Human passions delineated*  
etching  
image 13.5 × 21.0 cm  
(see p. 32)

- 8 ‘Tim Bobbin’ (John Collier, English, 1708–1786)

**Fellow feeling**, 1773  
Plate 7 from series *Human passions delineated*  
etching  
image 13.5 × 21.0 cm  
(see p. 33)

- 9 ‘Tim Bobbin’ (John Collier, English, 1708–1786)

**Mirth anguish**, 1773  
Plate 8 from series *Human passions delineated*  
etching  
image 13.5 × 21.0 cm  
(see p. 33)

- 10 James Wilson (British, active 1760–80)

published by John Harris (British, 1740–1812), printed for Rob Sayer (British, 1725–1794)  
**The ludicrous operator, or blacksmith turn’d tooth drawer**, c. 1774  
mezzotint  
image 35.5 × 25.0 cm  
(see p. 23)

- 11 After Edward Dighton (British, c. 1752–1819)

**The town tooth drawer**, c. 1784  
reproduced in William Davison (British, 1781–1858), *Some Alnwick Caricatures*, Alnwick: William Davison, c. 1812–17  
copper plate engraving  
image 13.5 × 22.3 cm  
sheet 16.5 × 24.0 cm  
(see p. 34)

- 12 Bénédicte Alphonse Nicolet (French, 1743–1806), engraver, with draughtsman Antoine Borel (French, 1743–1810), after painting (c. 1612–14) by Guido Reni (Italian, 1575–1642)

**Sainte Apolline** [St Apollonia], 1786  
copper line engraving  
image 37.5 × 24.0 cm  
sheet 43.5 × 28.0 cm  
(see p. 24)

- 13 James Gillray (British, 1757–1815)

engraved by T Adams (British, active late 18th century), published by Hannah Humphrey, London, 7 May 1796  
**Easing the tooth-ach**, 1796  
hand-coloured stipple engraving  
image 22.0 × 18.5 cm  
(see p. 30)

- 14 After Edward Dighton (British, c. 1752–1819)

**The country tooth-drawer**, c. 1784  
printed for and sold by Bowles & Carver, London, 1809  
colour mezzotint  
sheet 35.5 × 26.0 cm  
(see p. 35)

- 15 Honoré Daumier (French, 1808–1879)

hand-coloured by Edward Bouvenne (French, 19th century)  
**Robert Macaire dentiste**, 1837  
No. 57 in the series *Caricaturana*, published by Aubert & Co. (Paris)  
hand-coloured lithograph  
image 23.0 × 19.5 cm  
(see p. 89)

- 16 Jules-Frédéric Bouchet (French, 1799–1860)

**La première dent de lait (Impôt nourricier)** [The first milk tooth (The nurse’s tax)], 1838  
published in *Le Charivari* (Paris), 1838  
lithograph  
image 20.0 × 17.0 cm  
sheet 30.5 × 21.5 cm  
(see p. 42)

- 17 Honoré Daumier (French, 1808–1879)

**Elle tenait ferme!** [She stood her ground!], 1839  
No. 4 from series *Scènes grotesques*, published in *Le Charivari* (Paris), 10 August 1839

lithograph  
image 31.0 × 23.0 cm  
sheet 35.0 × 25.0 cm  
(see p. 38)

- 18 Carel Christiaan Antony Last (Dutch, 1818–1876)

after the painting *The tooth-puller* (1651) by Jan Steen (Dutch, 1626–1679), published by Soetens & Fils  
**Een kiezentrekker** [A tooth-puller], c. 1840  
lithograph  
image 22.0 × 17.0 cm  
sheet 34.0 × 25.0 cm  
(see p. 31)

- 19 Honoré Daumier (French, 1808–1879)

**Brushing teeth**, 1840  
No. 9 from series *Coquetterie*, published in *Le Charivari* (Paris), 18 October 1840  
lithograph  
sheet 36.0 × 24.5 cm  
(see p. 62)

- 20 Charles-Emile Jacque (French, 1813–1894)

printed by D’Aubert & Cie. published by Pannier (Paris)  
**L’extirpateur de molaires** [The extractor of molars], 1843  
No. 15 from series *Les malades et les médecins* [Invalids and doctors]  
lithograph  
image 30.0 × 21.0 cm  
(see p. 39)

- 21 Honoré Daumier (French, 1808–1879)

**Un mécanicien trop parfait** [A too-perfect mechanic], 1845  
No. 70 from series *Les beaux jours de la vie* [The beautiful days of life], published in *Le Charivari* (Paris), 12 September 1845  
lithograph  
sheet 36.0 × 25.0 cm  
(see p. 77)

- 22 Honoré Daumier (French, 1808–1879)

**Chez le dentiste** [At the dentist’s], 1847  
No. 45 from series *Les bons bourgeois* [The good bourgeois], published in *Le Charivari* (Paris), 4 May 1847  
lithograph  
image 31.0 × 23.0 cm  
(see p. 37)

- 23 Charles Amédée de Noé (known as ‘Cham’, French, 1818–1879)

**Mr William Rogers**, 1847  
No. 3 from series *Célébrités Charivariques*, published in *Le Charivari* (Paris)  
lithograph  
image 20.0 × 25.0 cm  
sheet 25.0 × 35.0 cm  
(see p. 76)

- 24 Charles Amédée de Noé (known as ‘Cham’, French, 1818–1879)

**Dr Fattet—rateliers osanores**, 1847  
from the series *Célébrités Charivariques*  
published in *Le Charivari* (Paris)  
lithograph  
image 20.0 × 24.0 cm  
sheet 25.0 × 35.0 cm  
(see p. 75)

- 25 George Cruikshank (English, 1792–1878)

text by Horace Mayhew (English, 1816–1872)  
**The tooth-ache**, 1849  
hand-coloured etching  
12.0 × 186.5 cm  
(see pp. ii, 50–2, inside back cover)

- 26 Unknown artist (possibly Edouard Pingret, French, 1788–1878)

**Almanach prophétique pour 1849**, 1849  
advertisement published in *Le Charivari* (Paris), 1849  
woodblock engraving  
sheet 37.0 × 24.0 cm  
(see p. 56)

- 27 John Leech (English, 1817–1864)

**Peel’s panacea for Ireland**, 1849  
published in *Punch*, or *The London Charivari*, April 1849  
print  
image 25.5 × 19.0 cm  
sheet 27.0 × 19.0 cm  
3143, gift of Gordon Morrison, 2016, Henry Forman Atkinson Dental Museum, University of Melbourne  
(see p. 88)

- 28 Daniel John Pound (English)

after painting (1672) by Gerrit Dou (Dutch, 1613–1675)  
**Le dentiste. The dentist. Der Zahnarzt**, 1850  
steel engraving  
image 16.5 × 13.5 cm  
(see p. 40)

- 29 Nicholas Chevalier (Swiss-Australian, 1828–1902)

**Decidedly unattractive**, 1856  
published in *Melbourne Punch*, 24 July 1856, p. 200  
wood engraving  
11.8 × 13.5 cm  
(see p. 53)

- 30 Nicholas Chevalier (Swiss-Australian, 1828–1902)

**Toothsome advice**, 1858  
published in *Melbourne Punch*, 17 June 1858, p. 172  
wood engraving  
12.0 × 17.8 cm  
(see p. 54)

- 31 Nicholas Chevalier (Swiss-Australian, 1828–1902)

**Toothsome prospect**, 1858  
published in *Melbourne Punch*, 30 December 1858, p. 180  
wood engraving  
image 12.0 × 18.0 cm  
(see p. 81)

- 32 R Paterson (British, 19th century)

after drawing by George Hay (Scottish, 1831–1912/13)  
**Address to the toothache**, 1858  
from *Poems and songs by Robert Burns*, Edinburgh: P Nimmo, 1858, p. 6  
woodblock engraving  
23.0 × 17.0 cm  
(see p. 48)

- 33 Tacott (lithographer)

after painting by Ferdinand Marohn (French, active 1846–65), printed by Cattier, Paris, published by Goupil Vibert & Co., Paris and New York, and E. Gairhart & Co., London  
**Les exploits d’un dentiste!** [The exploits of a dentist!], c. 1860  
No. 32 from series *The pleasures of dentistry handsomely depicted*, published in *Le musée de rieurs* [The museum of laughter]  
hand-coloured lithograph  
image 36.0 × 45.0 cm  
sheet 44.0 × 51.5 cm  
(see p. 36)

- 34 Gustave Doré (French, 1832–1883)

**Visit to Fattet, the king of dentists**, 1860  
reprint from *Amusing Things*, 1860  
woodblock engraving  
image 11.0 × 9.5 cm  
sheet 13.0 × 12.0 cm  
(see p. 74)

- 35 **Rome: The quack doctor**, 1872

published in *The Graphic* (London), 11 May 1872  
wood engraving  
image 30.0 × 22.5 cm  
sheet 40.5 × 29.0 cm  
(see p. 41)

- 36 Edouard Pépin (French, 1842–1927)

**A qui le tour?** [Whose turn is it?], 1877  
published in *Le Grelot*, 1877  
hand-coloured wood engraving  
image 36.0 × 29.0 cm  
sheet 48.0 × 33.0 cm  
(see p. 85)

- 37 André Gill (French, 1840–1885)

engraved by Yves and Barret  
**Eau Bazana**, 1877

- published in *La Lune Rousse* (Paris), 7 October 1877, p. 3  
hand-coloured wood engraving  
sheet 33.0 × 48.0 cm  
(see p. 82)
- 38 George du Maurier (English, 1834–1896)  
**Female dentistry**, 1879  
published in *Punch, or The London Charivari*, 1 November 1879, p. 203  
woodblock engraving  
image 13.0 × 10.5 cm  
sheet 27.0 × 19.0 cm  
3144, gift of Gordon Morrison, 2016, Henry Forman Atkinson Dental Museum, University of Melbourne  
(see p. 17)
- 39 Joseph Ferdinand Keppler (Austrian-American, 1838–1894)  
**Rotten to the core**, 1883  
published in *Puck* (New York), 7 November 1883  
full-colour lithograph  
image 29.0 × 21.0 cm  
sheet 32.0 × 23.0 cm  
(see p. 86)
- 40 Thomas Coleman ‘Tom’ Durkin (Australian, 1853–1902)  
**Got it out of him at last**, 1897  
published in *The Bulletin* (Sydney), 11 September 1897, p. 16  
woodblock engraving  
image 33.0 × 24.0 cm  
sheet 44.0 × 28.0 cm  
(see p. 87)
- 41 R.Y. or Ry (unknown artist)  
**The effete aristocracy**, 1897  
published in *The Bulletin* (Sydney), 18 December 1897  
woodblock engraving  
image 12.0 × 10.0 cm  
(see p. 80)
- 42 Phil May (English, 1864–1903)  
**At the dentist’s**, 1898  
published in *Punch, or The London Charivari*, 25 June 1898, p. 291  
woodblock engraving  
image 12.0 × 8.0 cm  
sheet 27.0 × 21.0 cm  
(see p. 58)
- 43 Henry Mayer (American, 1868–1953)  
**Le truc du Dr Tirlamoy-Sandouleur (American Dentist)** [The trick of the trade of Dr Tirlamoy-Sandouleur (American Dentist)], 1898  
published on cover of *Le Rire* [The Laugh], 27 August 1898  
chromolithograph  
image 21.0 × 20.0 cm  
sheet 31.0 × 23.0 cm  
(see p. 59, front cover)
- 44 ‘Bobb’  
**Mâchoire usée** [Worn jaw], 1898  
published in *La Silhouette* (Paris), 28 August 1898  
hand-coloured wood engraving  
image 36.0 × 27.0 cm  
sheet 45.0 × 32.0 cm  
(see p. 84)
- 45 Livingston York Yourtee ‘Hop’ Hopkins (American-Australian, 1846–1927)  
**The ‘goanna’ cure**, 1899  
published in *The Bulletin* (Sydney), 22 April 1899, p. 17  
woodblock engraving  
image 24.0 × 7.0 cm  
sheet 44.0 × 28.0 cm  
(see p. 55)
- 46 Edmond Guénin (French)  
**Le chauffeur qui est dentiste** [The driver, who is a dentist], 1901  
published in *La Dépêche* (Toulouse), 1 December 1901  
hand-coloured lithograph  
image 36.0 × 29.0 cm  
(see p. 78)
- 47 Pierre Falké (French, 1884–1947)  
**You feel no pain?**, 1913  
published in *Le Rire* [The Laugh], 22 November 1913, p. 8  
chromolithograph  
image 21.0 × 19.0 cm  
sheet 32.0 × 23.0 cm  
(see p. xii)
- 48 Jules-Abel Faivre (French, 1867–1945)  
**La bonne affaire** [Good business], 1914  
published in *Le Rire* [The Laugh] (Paris), 14 February 1914  
chromolithograph  
image 21.0 × 19.0 cm  
sheet 31.0 × 23.0 cm  
(see p. 79)
- 49 Tom Bell (Australian)  
**Getting his teeth**, 1923  
published in *Aussie: The Cheerful Monthly* (Sydney), 15 May 1923  
colour halftone  
image 23.0 × 19.5 cm  
sheet 27.5 × 22.0 cm  
(see p. 44)
- 50 Frederick William Whisstock (known as Fred Whisstock or ‘Quip’, English, 1878–1943)  
**[Zeal hear] dentist**, c. 1930s  
pencil and ink on paper  
31.0 × 50.0 cm  
(see p. 5)
- 51 *Mickey Mouse Annual Sure!*, 1930  
published by Dean & Son Ltd, London
- half-tone print  
image 17.0 × 13.0 cm  
sheet 22.0 × 16.0 cm  
Walt Disney created Mickey Mouse in 1928. *The Mickey Mouse Annual* is one of the first publications featuring the ever-popular character. This is an example of slapstick humour, starting with Mickey complaining to Minnie about his toothache and ending with Minnie’s tooth being pulled out.
- 52 Angus Macdonald, known as Angus Mac (20th century)  
**Hold on tight Bill!**, c. 1940  
coloured pencil on paper  
sheet 22.5 × 17.5 cm  
(see p. 65)
- 53 James ‘Jimmy’ Charles Bancks (Australian, 1889–1952)  
**Ginger Meggs**, 1941  
cover page of supplement to *The Mail* (Adelaide), 27 September 1941  
colour halftone  
image 42.0 × 30.0 cm  
(see pp. 60–1, back cover)
- 54 Albert Tucker (Australian, 1914–1999)  
**Sometimes the impulse to have a shot at surgery almost overwhelms me**, 1945  
artwork for cartoon published in *The Australasian National Illustrated Weekly*, 6 October 1945, p. 32  
ink and felt-tipped pen on paper  
sight 26.0 × 24.0 cm  
signed *TUK*  
(see p. 18)
- 55 Albert Tucker (Australian, 1914–1999)  
**Funny. He was here only a moment ago**, 1945  
artwork for cartoon published in *The Australasian National Illustrated Weekly*, 25 August 1945, p. 34  
ink, felt-tipped pen and pastel on paper  
image 32.0 × 22.0 cm  
signed *TUK*  
(see p. 21)
- 56 Samuel Garnett Wells (Australian, 1885–1972)  
**The baby’s got a tooth!**, 1948  
artwork for cartoon published in *The Herald* (Melbourne), 26 July 1948  
ink and crayon on paper  
image 25.0 × 45.0 cm  
sheet 26.0 × 47.0 cm  
(see p. 45)
- 57 Colin Robertson (Australian)  
**Better buy a toothbrush, Dave**, 1952  
artwork for cartoon published in *The Bulletin* (Sydney), 12 September 1952  
ink on paper  
sheet 27.5 × 32.0 cm  
(see p. 64)
- 58 Les Tanner (Australian, 1927–2001)  
**I’m glad about fluoridation—I won’t have to worry about my teeth**, 1975  
artwork for cartoon published in *The Age* (Melbourne), 18 September 1975, p. 9  
felt-tipped pen and pencil on paper  
image 22.0 × 39.0 cm  
sheet 24.5 × 57.0 cm  
(see p. 94)
- 59 William Ellis Green ‘WEG’ (Australian, 1923–2008)  
**N-N-NEXT PLEASE ...!**, 1976  
artwork for cartoon published in *The Herald* (Melbourne), 3 July 1976, p. 2  
ink and colour wash on paper  
image 31.0 × 40.0 cm  
sheet 33.0 × 60.0 cm  
(see p. 67)
- 60 Ron Tandberg (Australian, b. 1943)  
**He could lose that upper molar!**, 1979  
artwork for cartoon published in *The Age* (Melbourne), 15 March 1979  
ink on paper  
sheet 11.0 × 9.5 cm  
(see p. 95)
- 61 Vane Lindesay (Australian, b. 1920)  
**Pity you left it so long!**, 1987  
ink on paper  
sheet 26.0 × 18.0 cm  
(see p. 68)
- 62 Tom McKimson (American, 1907–1998)  
**Doc Bugs Dentist**, c. 1980  
ink and watercolour on paper  
image 22.0 × 28.0 cm  
Tom McKimson was an animator who worked for major American studios including Warner Brothers, Walt Disney and MGM. While at Dell Comics he provided illustrations for the Bugs Bunny comic books.  
This drawing depicts Bugs Bunny as a qualified dentist (certificate behind him on the wall). He gleefully extracts a tooth from Taz (the Tasmanian devil), using a hardware wrench rather than dental forceps. Taz is usually a threat to Bugs, so the roles are reversed, and Bugs is clearly enjoying sweet revenge. The character Taz was created in 1954 by McKimson’s older brother, Robert.
- 63 Ron Tandberg (Australian, b. 1943)  
**You won’t feel a thing!**, 1982  
artwork for cartoon published in *The Age* (Melbourne), 4 August 1982  
ink on paper  
image 10.0 × 9.0 cm  
(see p. 90)
- 64 Peter Nicholson (Australian, b. 1946)  
**Fraser contemplates his achievements**, c. 1980–82  
artwork for cartoon published in *The Age*  
ink on paper  
sheet 30.0 × 40.0 cm  
(see p. 96)
- 65 John Spooner (Australian, b. 1946)  
**Champagne glass and dentures**, 1988  
artwork for cartoon published in *The Age* (Melbourne), 1988  
pencil, wash and ink on paper  
image 15.0 × 30.0 cm  
sheet 19.0 × 34.0 cm  
(see p. 72)
- 66 Edd Aragon (Filipino-Australian, 1949–2015)  
**Toothache, 1788, 1988**  
artwork for cartoon published in *The Weekend Australian*, 20–21 February 1988  
ink on paper  
image 18.0 × 20.0 cm  
sheet 22.0 × 23.0 cm  
(see p. 6)
- 67 Pete Dredge (English, b. 1960s)  
**Flying dentist**, 1989  
published in *Punch* (London), 10 February 1989  
halftone print  
12.0 × 20.0 cm  
(see p. 66)
- 68 Andrew Dyson (English-Australian, b. 1952)  
**Scary fairy**, 1990  
artwork for cartoon published in *The Sunday Age* (Melbourne), 11 February 1990, p. 14  
ink on paper  
15.5 × 20.0 cm  
(see p. 47)
- 69 David Laity (Australian, b. 1958)  
**Thanks for the tooth**, c. 1990  
ink on paper  
13.0 × 39.0 cm  
(see p. 46)
- 70 Verdon Morcom (Australian, b. 1926)  
**Bob Hawke**, 1990  
appeared on the television program *Backchat* on 2 August 1990  
digital print  
sheet 23.0 × 17.0 cm  
(see p. 91)
- 71 Andrew Dyson (English-Australian, b. 1952)  
**Renaissance man brushing his teeth**, 1991  
artwork for cartoon published in *The Sunday Age* (Melbourne), 27 January 1991, p. 7
- felt-tipped pen and graphite on paper  
sheet 16.0 × 20.0 cm  
(see p. 69)
- 72 Andrew Dyson (English-Australian, b. 1952)  
**Run out again, have we?**, 1991  
artwork for cartoon published in *The Sunday Age* (Melbourne), 28 April 1991, p. 13  
ink on paper  
sheet 18.5 × 20.5 cm  
(see p. 71)
- 73 Eric Löbbecke (Austrian, b. 1966)  
**Hewson: The tax fairy**, 1991  
artwork for cartoon published in *The Weekend Australian*, 19–20 October 1991, p. 27  
watercolour and ink on paper  
image 32.0 × 27.0 cm  
(see p. 92)
- 74 Andrew Dyson (English-Australian, b. 1952)  
**You’d better watch your diet ...**, 1991  
artwork for cartoon published in *The Sunday Age* (Melbourne), 10 November 1991, p. 12  
ink and watercolour on paper  
sheet (irregular) 19.0 × 23.0 cm  
(see p. 70)
- 75 Matt Groening (American, b. 1954)  
**Scene from The Simpsons episode ‘Itchy & Scratchy: The Movie’**, 1992  
double cel, paint on cellulose acetate  
each cell 23.0 × 30.0 cm  
Matt Groening is the creator of *The Simpsons*. Grampa is babysitting Bart and Lisa, while Homer and Marge are meeting with Bart’s teacher to discuss his recent bad behaviour. Here Bart is trying on Grampa’s dentures. After Bart puts the dentures in his mouth, he breaks them and gets into serious trouble.
- 76 Charles Martin ‘Chuck’ Jones (American, 1912–2002)  
**Waiting room, Bugs ‘Next!’, Porky, Tweete, Coyote**, 1994  
paint on cellulose acetate  
sheet 22.5 × 30.0 cm  
Chuck Jones worked with Warner Bros Cartoons Studio from 1933 to 1962 as an animator, cartoon artist, screenwriter, producer and director. His most celebrated series are *Looney Tunes* and *Merrie Melodies*.  
Cel animation is the traditional method in which each frame is hand drawn on celluloid. This cel and the following one are from a series of six; in the cartoon two images from the series hang on the wall. The fictional

Acme Corporation is a running gag in *Road Runner* cartoons. The logo often features outlandish products that fail or backfire. *Acme* is Greek for 'prime' or 'zenith'—an ironic name for a corporation whose products fail.

- 77 Charles Martin 'Chuck' Jones (American, 1912–2002)  
**Now then, Porky, why don't you relax and tell me what you are have been doing lately**, 1993  
paint on cellulose acetate  
26.0 × 31.0 cm  
In this cel Bugs Bunny, dentist, stands over Porky Pig and asks him a question that, under the circumstances, is impossible to answer. Porky's mouth is full of dangerous objects such as a nail, walking stick, saw, sword, hand drill and huge suction pump. This conjures perfectly our feelings of anxiety and frustration at the inability to speak. Bugs' dental qualification, proudly displayed on the surgery wall, is from the Acme Dental School. As with all Acme products, this does not inspire confidence.

- 78 William Hanna (American, 1910–2001) and Joseph Barbera (American, 1911–2006)  
**Dinosaur dentist**, c. 1995  
ink and paint on cellulose acetate sheet  
30.0 × 28.0 cm  
In 1937 William Hanna and Joseph Barbera joined MGM and created *Tom and Jerry*, eventually winning seven Academy Awards for that series alone. In 1957 MGM closed its animation studio, and Hanna and Barbera formed their own, going on to create *Huckleberry Hound*, *Yogi Bear*, *Scooby-Doo* and *The Jetsons*, among others.  
Smiley Molar the Dinosaur Dentist prepares to do a filling on Fred Flintstone. Like nearly everything in *The Flintstones*, the drill is roughly made of wood and stone, and the driving cord is a vine. Fred looks anxious; Smiley Molar is in charge, which is a role reversal. It mocks how vulnerable we sometimes feel at the dentist.  
A cel, short for celluloid, is a transparent sheet on which objects are drawn or painted for traditional, hand-drawn animation. Characters are drawn on cels and laid over a static background drawing, reducing the number of times an image has to be redrawn. With the advent of computer-assisted animation production, the use of cels has been all but abandoned

in major productions. Disney Studios stopped using cels in 1990.

- 79 Mark Knight (Australian, b. 1962)  
**Sixty four years old today ... Hmmm**, 2003  
artwork for cartoon published in *The Herald Sun* (Melbourne), 26 July 2003  
ink on paper  
image 20.0 × 30.0 cm  
sheet 23.0 × 33.0 cm  
(see p. 93)
- 80 Peter Nicholson (Australian, b. 1946)  
**Rudd as dentist**, 2009  
artwork for cartoon published in *The Australian*, 28 June 2009  
digital print  
image 21.0 × 31.0 cm  
sheet 30.0 × 42.0 cm  
3146, Henry Forman Atkinson Dental Museum, University of Melbourne  
(see p. 97)

**OBJECTS**  
**Henry Forman Atkinson Dental Museum, University of Melbourne**

- 81 **Toothpick**, c. 1890  
brass, tortoiseshell  
6.0 × 1.0 cm diameter  
Gift of Jack Wunderly  
784  
(see p. 108)
- 82 Henry F Atkinson (1912–2016)  
**Replica of pelican**, 1998  
after original by Pierre Fauchard, c. 1700–61  
steel, wood, leather, linen  
13.5 × 8.0 cm  
Gift of Professor Henry F Atkinson  
1228  
(see p. 110)
- 83 The Owl Drug Company (USA)  
**Dental floss**, c. 1898  
inscribed *TOD'CO superior quality waxed dental floss*  
wood, steel, silk  
3.5 × 3.5 cm diameter  
Gift of Dr Ian Chippendale on behalf of a patient, c. 1990  
1094  
(see p. 108)
- 84 Florence Manufacturing Company (USA)  
**Toothbrush**, 1910  
bristle, plastic  
handle 16.5 × 1.5 cm  
head 4.5 × 1.5 cm  
Gift of the Australian College of

Dentistry, 1963  
2128  
(see p. 108)

- 85 **Toothbrush**, c. 1960s  
bark and other organic materials  
21.0 × 3.0 cm  
Gift of Dr P Richardson, 2007  
446
- 86 Kennan Woodenware Mfg. Co. Limited (Canada, 1896 – 1996)  
**Kaybee toothpicks**  
wood, cardboard, ink  
box 6.0 × 6.0 × 6.0 cm  
inscribed on box: *From Canadian Woods to Kaybee goods / A Perfect Pick / Flat Style / KAYBEE TOOTHPICKS / Made in Canada ...*  
2060
- 87 John Illiffe (1846–1914)  
**Toothpaste jar**, c. 1900  
inscribed *Victoria tooth paste, prepared only by Mr. Illiffe Dentist Melbourne*  
porcelain, toothpaste  
2.0 × 5.5 cm diameter  
Gift of Professor Henry F Atkinson  
3146  
(see p. 102)
- 88 **Dental extracting key**, c. 1700  
iron  
16.0 × 7.0 cm  
Gift of the Australian College of Dentistry, 1963  
2127  
(see p. 110)
- 89 Bristol (England)  
**Dental extracting key**, c. 1830  
inscribed *Englands Improved*  
ivory, steel  
14.0 × 9.0 cm  
Gift of the Australian College of Dentistry, 1963  
654
- 90 **Dental extracting key**, c. 1830  
ivory, steel  
15.5 × 10.0 cm  
Gift of the Australian College of Dentistry, 1963  
661  
(see p. 110)
- 91 **Bone-holding forceps**, c. 1880  
steel  
20.5 × 4.0 cm  
Gift of the Australian College of Dentistry, 1963  
444  
(see p. 110)

Cat. 126 S.S. White Dental Manufacturing Company (USA), **Portable dental chair**, c. 1910–30, wool, cast iron, nickel-plated steel, wood; 120.0 × 69.0 × 150.0 cm (irregular). 1538, gift of the Australian College of Dentistry, Henry Forman Atkinson Dental Museum, University of Melbourne.



- 92 C. Ash & Sons (England)  
**Forceps for extracting lower stumps**, 1895  
forged steel  
16.5 × 2.5 cm  
Gift of the Australian College of Dentistry, 1963  
148
- 93 Pearce (England)  
**Upper right molar extracting forceps**, c. 1900  
forged steel  
17.5 × 3.0 cm  
Gift of the Australian College of Dentistry, 1963  
43
- 94 The Amalgamated Dental Co. Ltd. (England)  
**Forceps for extracting lower roots**, 1910  
forged steel  
14.5 × 2.5 cm  
Gift of the Australian College of Dentistry, 1963  
176
- 95 **Forceps for extracting lower molars**, c. 1920  
nickel-plated forged steel  
17.0 × 3.0 cm  
Presented to the Australian College of Dentistry by Mr Don Hall, who obtained it while with the Australian Army in Tobruk in World War II  
198
- 96 **Dental excavator**, 1840–50  
gold, steel, mother-of-pearl, gems, silver  
14.5 × 2.0 cm  
Gift of the the Odontological Society of Victoria  
1893
- 97 **Denture, ‘George Washington’ style**, c. 1745–1800  
gold alloy, bone, teeth, metal  
10.0 × 7.0 × 7.0 cm  
Gift of Professor Henry F Atkinson, 1960s  
266  
(see p. 116)
- 98 **Full upper denture**, c. 1790  
ivory  
5.7 × 4.3 × 1.5 cm  
Gift of Professor Emeritus AA Grant  
1438
- 99 **Partial upper denture**, c. 1800  
ivory  
6.0 × 7.0 cm  
Gift of the Australian College of Dentistry, 1963  
644
- 100 **Full upper denture**, c. 1850  
bone, plastic, porcelain  
2.0 × 6.0 × 5.0 cm  
Gift of Professor Emeritus AA Grant  
1437
- 101 **Full lower denture**, c. 1860  
porcelain  
6.3 × 4.6 cm  
Gift of Professor Emeritus AA Grant  
1436
- 102 **Full upper and lower dentures**, c. 1890  
alloy, porcelain, ivory  
4.5 × 4.5 × 3.0 cm  
Gift of the Australian College of Dentistry, 1963  
2593
- 103 Marks and Adamson (Collins Street, Melbourne)  
**Full upper denture**, c. 1880  
ivory  
3.0 × 5.5 × 6.5 cm  
Gift of Doctors George and Edward Marks  
834  
(see p. 116)
- 104 **Tusk**, c. 1880  
ivory  
2.5 × 7.5 × 3.0 cm  
Gift of Professor Emeritus AA Grant, 2007  
1928
- 105 **Upper denture**, c. 1910  
vulcanised rubber  
6.0 × 4.9 × 1.8 cm  
Transferred from the Department of Dental Prosthetics, University of Melbourne, 2007  
254
- 106 **Upper and lower dentures**, c. 1920  
vulcanised rubber  
5.8 × 4.8 × 2.1 cm  
Gift of Dr DE Watson  
1726A
- 107 **Full upper denture**, 1938  
acrylic, porcelain  
2.3 × 5.3 × 4.4 cm  
Gift of Ernest T Austen  
851
- 108 Gordon Carlyle Marshall  
**Denture**, c. 1941–44  
cast aluminium  
2.0 × 7.0 × 4.5 cm  
Gift of Captain Gordon Carlyle Marshall, 2006  
259  
(see p. 116)
- 109 **Human ‘Crimean’ teeth** (recreated), 1955  
teeth, metal  
3.0 × 4.0 cm  
Gift of the Australian College of Dentistry, 1963  
831  
(see p. 116)
- 110 S.S. White Dental Manufacturing Company (USA)  
**Detachable tooth-shade guide**, c. 1910  
teeth, paper, ink  
19.0 × 4.5 cm  
Gift of Frances Stevens, on behalf of Francis Henry Gough, after 1955  
1245
- 111 Arthur Russell  
**Booklet: Dental Bridge Work To-Day**, c. 1910s  
paper, ink  
17.4 × 12.0 cm  
Gift of Mrs Newton  
2781
- 112 **Mercury bottles**, c. 1900  
boxwood  
6.0 × 2.5 × 2.5 cm (676.1)  
6.5 × 2.5 × 2.5 cm (676.2)  
Gift of the Australian College of Dentistry, 1963  
676
- 113 De Trey Brothers (Switzerland)  
**Thymozine medicament**, c. 1900  
imitation leather, metal, glass  
7.0 × 4.0 × 2.0 cm  
Gift of the Australian College of Dentistry, 1963  
1059
- 114 **Tannic acid powder**, c. 1925  
medication, glass, paper, ink  
9.0 × 9.0 cm  
Gift of the Australian College of Dentistry, 1963  
1041
- 115 A.P. Fox Speciality Co. (USA)  
**Dental cement**, c. 1900  
glass, liquid, powder  
powder 14.0 × 6.0 cm  
liquid 16.5 × 5.6 cm  
Gift of the Australian College of Dentistry, 1963  
1660
- 116 Medicinal Chemical Corporation Pty Ltd (Sydney)  
**Pure ethyl chloride**, c. 1940  
glass, metal, paper  
17.0 × 5.0 × 6.0 cm (packaging)  
Gift of the Australian College of Dentistry, 1963  
1044
- 117 Parke, Davis & Co. (Sydney)  
**‘Dentalone’ local anaesthetic**, c. 1900  
glass, paper, ink, liquid  
9.0 × 3.0 cm  
Gift of the Australian College of Dentistry, 1963  
1030
- 118 A. Koelliker & Co. Ltd (Switzerland)  
agent: De Trey and Co. Ltd (England)  
**Cobalt and cocaine mixture**, c. 1890  
cardboard, paper, ink, cotton wool  
7.0 × 3.0 cm diameter  
2597  
(see p. 112)
- 119 The S.S. White Dental Mfg. Co. (USA)  
**S.S. White nerve devitalising fiber**, c. 1920–30s  
glass and contents: arsenic, creosote, tannia and oil of cassis  
3.0 × 3.0 cm diameter  
2068  
(see p. 114)
- 120 The Dental Manufacturing Company Ltd (England)  
**Hypodermic cartridge syringe**, c. 1860  
metal  
13.0 × 6.0 cm  
Gift of the University of Melbourne dental clinics  
984
- 121 Claudius Ash & Sons (England)  
**Hypodermic syringe**, c. 1860  
glass, metal, leather  
syringe 6.5 × 1.0 cm  
case 3.5 × 8.5 cm  
Gift of the Australian College of Dentistry, 1963  
943
- 122 The Amalgamated Dental Co. Ltd (England)  
**Waite’s hypodermic outfit**, c. 1930  
medications, glass, paper, ink  
17.0 × 17.0 × 3.5 cm  
Anonymous gift  
987  
(see p. 129)
- 123 Ash, Amalgamated Dental Company Limited (England)  
**Foot-operated dental engine**, c. 1900  
cast iron, nickel-plated metal  
135.0 × 32.0 × 52.0 cm  
Gift of the Australian College of Dentistry, 1963  
1562
- 124 The Amalgamated Dental Co. Ltd. (England)  
**Bur cabinet**, 1910  
wood  
22.5 × 12.0 × 10.0 cm  
Anonymous gift  
1352
- 125 Claudius Ash & Sons (England)  
**Travelling dental engine**, early 20th century  
wood, cast iron, other materials  
18.0 × 50.0 × 30.0 cm  
Gift of Dr Frederick Andrew Aird, 1985  
1117  
(see p. 104)
- 126 S.S. White Dental Manufacturing Company (USA)  
**Portable dental chair**, c. 1910–30  
wool, cast iron, nickel-plated steel, wood  
120.0 × 69.0 × 150.0 cm (irregular)  
Gift of the Australian College of Dentistry  
1538  
(see p. 125)
- 127 **Two-handed drill**, c. 1840–50s  
bone, steel, plastic  
13.0 × 3.0 cm  
Gift of the Australian College of Dentistry, 1963  
304
- 128 **Roll-up case for dental instruments**, c. 1800  
leather  
20.0 × 68.0 × 32.0 cm  
Gift of the Australian College of Dentistry, 1963  
214, 215, 216, 217
- 129 G Marelli, E Invernizzi (Italy)  
**Italian Army dental instrument set**, 1923  
wood, metal  
35.0 × 23.0 × 9.0 cm  
Presented by Major Arthur Prytz to the superintendent of the Dental Hospital of Melbourne on behalf of Colonel JE Down, ADMS, 1943  
203
- 130 **Dental instruments and stand**, c. 1850  
plastic, steel, ebony  
16.0 × 9.0 × 9.0 cm  
Gift of the Australian College of Dentistry, 1963  
548
- 131 **Scales**, c. 1900  
metal, wood, marble  
32.5 × 17.5 × 12.5 cm  
Gift of the Australian College of Dentistry, 1963  
1557
- 132 Codman & Shurtleff (USA)  
**Plugging hammer**, c. 1870s  
steel, rubber  
19.5 × 4.0 cm  
Gift of the Australian College of Dentistry, 1963  
799
- 133 Captain Gordon Carlyle Marshall  
**‘Ivory’ matrix holder**, c. 1941–44  
steel  
6.0 × 3.0 × 1.2 cm  
Gift of Captain Gordon Carlyle Marshall, 2004  
2216
- 134 **Copper ladle**, c. 1940  
copper, brass  
9.0 × 6.5 × 22.0 cm  
Gift of the Australian College of Dentistry, 1963  
1495
- 135 **Upper and lower dental splints**, c. 1918  
silver, brass  
7.7 × 6.2 × 5.2 cm  
248
- 136 **Articulator plane**, c. 1990s  
plaster, metal, rubber  
11.3 × 8.0 × 10.3 cm  
931
- 137 Claudius Ash & Sons, Ltd (England)  
**Porcelain enamels for staining mineral teeth, in box with specimen teeth**, c. 1885  
cardboard, glass, porcelain  
17.0 × 8.0 × 5.5 cm  
Gift from a private practice  
2154  
(see p. vi)
- 138 J.T. Harty & Co. (Melbourne)  
**The Australian College of Dentistry Syllabus, 1899–1900**, 1899  
paper, ink  
21.5 × 13.5 cm  
Gift of the Australian College of Dentistry, 1963  
921
- 139 **Certificate: Bachelor of Dental Science, University of Melbourne**  
awarded to Dr Ripley Kingsley Dawborn, 1921  
paper, ink  
59.0 × 47.0 cm  
Gift of the family of Ripley Kingsley Dawborn, 2004  
1500.1

- 140 **Certificate: Member of the Australian College of Dentistry (MACD)**, awarded to William John Tuckfield, 1903  
paper, ink  
44.0 × 56.0 cm  
Gift of Professor Henry F Atkinson, 2004  
1501
- 141 **Certificate: Member of the Australian College of Dentistry (MACD)**, admitting Augustus Frederick Hiskens, 1898  
paper, ink  
44.0 × 56.0 cm  
Gift of the Dental Board of Victoria  
2962  
(see p. 11)
- 142 Taft's Dental Rooms (Rochester, New York)  
**Advertising card**, c. 1910–20  
ink, cardboard  
10.1 × 7.0 cm  
Gift of Dr Ian Chippendale, 1993  
2778  
(see p. 102)
- 143 Alex Bauer  
**Mr McIntosh's surgery, Colac, Victoria**, c. 1888  
Mr McIntosh is assisted by his apprentice, Mr Meadows  
photograph on board  
14.2 × 18.8 cm  
Gift of Ms Helena Stone, 2013  
3145  
(see p. 100)
- 144 **Porcelain room, Australian College of Dentistry**, 1907–08  
photograph  
14.5 × 20.0 cm  
1232.363  
From left to right: Dr EF Greenwood, Mr Oscar Behrend, Mr T Unsworth, Dr Angus Bain, Mr Ernest Joske, Mr L Price, and unnamed patient.  
(see p. v)
- 145 **Vulcanite room, Australian College of Dentistry**, 1907–08  
photograph  
21.0 × 28.5 cm  
1232.364  
Mr Howard Elvins with student and technician.  
(see p. 131)
- 146 **Student Common Room ('Dungeon')**, Australian College of Dentistry, 1907–08  
photograph  
20.5 × 28.0 cm  
1232.367  
(see p. 106)
- 147 **Presented to J. Iliffe Esq from the Melbourne Dental Students' Society** 1912, 1912  
photograph  
45.5 × 57.5 cm  
3128  
(see p. viii)
- 148 **Dr Fannie Gray examining a soldier's teeth**, c. 1914–16  
photograph  
frame 57.3 × 47.2 cm  
3115  
(see p. 118)
- 149 **'Service with a smile'** – final year student Mary Byrne and patient, 1957  
photograph  
34.2 × 47.6 cm  
3136
- Medical History Museum, University of Melbourne**
- 150 **Pacifier**, c. 1880  
silver, mother-of-pearl  
1.3 × 8.0 × 4.0 cm  
MHM01422  
(see p. 98)
- 151 Parke, Davis & Co. (Sydney)  
**Ampoules of 'cocaine and adrenalin solution', in box**, c. 1920  
glass, paper, ink, cocaine, adrenaline, cardboard  
box 1.7 × 16.5 × 8.1 cm  
ampoule 7.1 × 1.0 cm  
Gift of Dr Chris Hazzard, 1978  
MHM01882
- 152 Woolwich Elliott Chemical Company Pty Ltd  
**Spray tube, 'Ethyl Chloride (Pure) for Local Anaesthesia'**, c. 1914  
glass, metal, paper, cardboard, ink  
bottle 17.0 × 4.3 cm diameter  
box 7.0 × 20.5 × 4.3 cm  
MHM03722
- 153 **Syrup jar**, c. 1700  
labelled *ACQUA DI RISO* [rice water]  
glazed earthenware (majolica)  
18.0 × 19.1 × 16.8 cm  
Gift of the estate of Mr Graham Roseby, 2009  
MHM2009.3
- 154 **Syrup jar**, c. 1700  
labelled *ACQUA DI RUTA* (water made with the herb rue: *Ruta graveolens*)  
glazed earthenware (majolica)  
17.8 × 19.5 × 17.0 cm  
Gift of the estate of Mr Graham Roseby, 2009  
MHM2009.4
- 155 **Lidded jar**, c. 1900  
labelled *Rosmarinus* [rosemary]  
glazed earthenware  
23.0 × 12.3 cm diameter  
Previously University of Melbourne Collection, source unknown  
MHM01596
- 156 **Lidded pharmacy jar**, c. 1900  
labelled *Acetum* [vinegar]  
earthenware, glaze  
17.7 × 9.7 cm diameter  
Gift of the estate of Mr Graham Roseby, 2009  
MHM2009.27
- 157 **Lidded pharmacy jar**, c. 1900  
labelled *Aqua. Salvia* [sage water]  
glazed and enamelled earthenware  
26.0 × 13.0 cm diameter  
Gift of the estate of Mr Graham Roseby, 2009  
MHM2009.26
- 158 **Mortar and pestle**, c. 1850  
brass  
mortar 12.5 × 14.0 cm  
pestle 24.5 × 5.0 cm  
Gift of Dr Norman Wettenhall, 1968  
MHM01587
- 159 **Mortar and pestle set, with wax seal**, c. 1870  
glazed porcellaneous stoneware, wood  
mortar 10.7 × 26.0 cm  
pestle 32.8 × 7.0 cm  
Gift of Lady Meriel Wilmot-Wright, 1992  
MHM03492.1
- 160 **Mortar and pestle set, with wax seal**, c. 1870  
glazed porcellaneous stoneware, wood, wax  
mortar 7.3 × 21.1 cm  
pestle 22.1 × 5.9 cm  
Gift of Lady Meriel Wilmot-Wright, 1992  
MHM03492.2
- 161 **Mortar and pestle set, with wax seal**, c. 1870  
glazed porcellaneous stoneware, wood  
mortar 6.5 × 17.5 cm  
pestle 21.6 × 3.7 cm  
Gift of Lady Meriel Wilmot-Wright, 2000  
MHM03492.3
- 162 Wm Ford & Co. (Melbourne)  
**Ford's Cherry Tooth Paste**, c. 1880  
ceramic, glaze  
7.8 × 4.5 cm diameter  
MHM05951  
(see p. 108)

Cat. 122 The Amalgamated Dental Co. Ltd (England), **Waite's hypodermic outfit**, c. 1930, medications, glass, paper, ink; 17.0 × 17.0 × 3.5 cm. 987, anonymous gift, Henry Forman Atkinson Dental Museum, University of Melbourne.



## AUTHORS

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**Professor Emeritus Henry Forman Atkinson, MBE, LDS, MSc, DDS, MDSc, FDSRCS** (1912–2016), held teaching and research positions at the University of Manchester, as well as various hospital appointments, before serving as an oral and maxillofacial surgeon during World War II. In 1953 he was appointed chair in dental prosthetics at the University of Melbourne and subsequently held various roles in the Dental Faculty, including dean and acting dean. Upon his retirement he began cataloguing and preserving the collection that now forms the basis of the museum named in his honour.

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**Dr Gerard Condon, BDS, LDS (Vic), MDSc (Melb), FADI, FICD, FPFA**, has been involved in dental clinical teaching at the University of Melbourne since 1976. He has been president of the State Dental Association, State Dental Board, and Australian Dental Council, and was a member of the National Dental Board until 2015.

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Cat. 145 **Vulcanite room, Australian College of Dentistry**, c. 1907–08, photograph, 21.0 × 28.5 cm. Mr Howard Elvins with student and technician. 1232.364, Henry Forman Atkinson Dental Museum, University of Melbourne.

of about 40 papers, co-author of the textbook *Materials science in dentistry*, and former editor of the *Australian Dental Journal* and *Annals of the Royal Australasian College of Dental Surgeons*.

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**Dr Jacqueline Healy, BA(Hons), MBA, PhD**, is senior curator of the Medical History Museum and Henry Forman Atkinson Dental Museum, University of Melbourne. Before this she was inaugural director of Bundoora Homestead Art Centre—the public art gallery of the City of Darebin—from 2002 to 2011. Previous positions include director of the Museum and Art Gallery of the Northern Territory, and director of public programs at the National Gallery of Victoria.

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**Professor Mike Morgan, BDS, MDS, Grad Dip Epidemiol, PhD (Melb)**, is head of the Melbourne Dental School. He has been involved in dental education and research in Australia and internationally. Graduating with a dental degree from the University of Otago, Mike is a registered specialist dentist whose principal teaching and research responsibilities are in population oral health, focusing on oral disease causation in relation to common risk factors, and disease prevention at a population level.

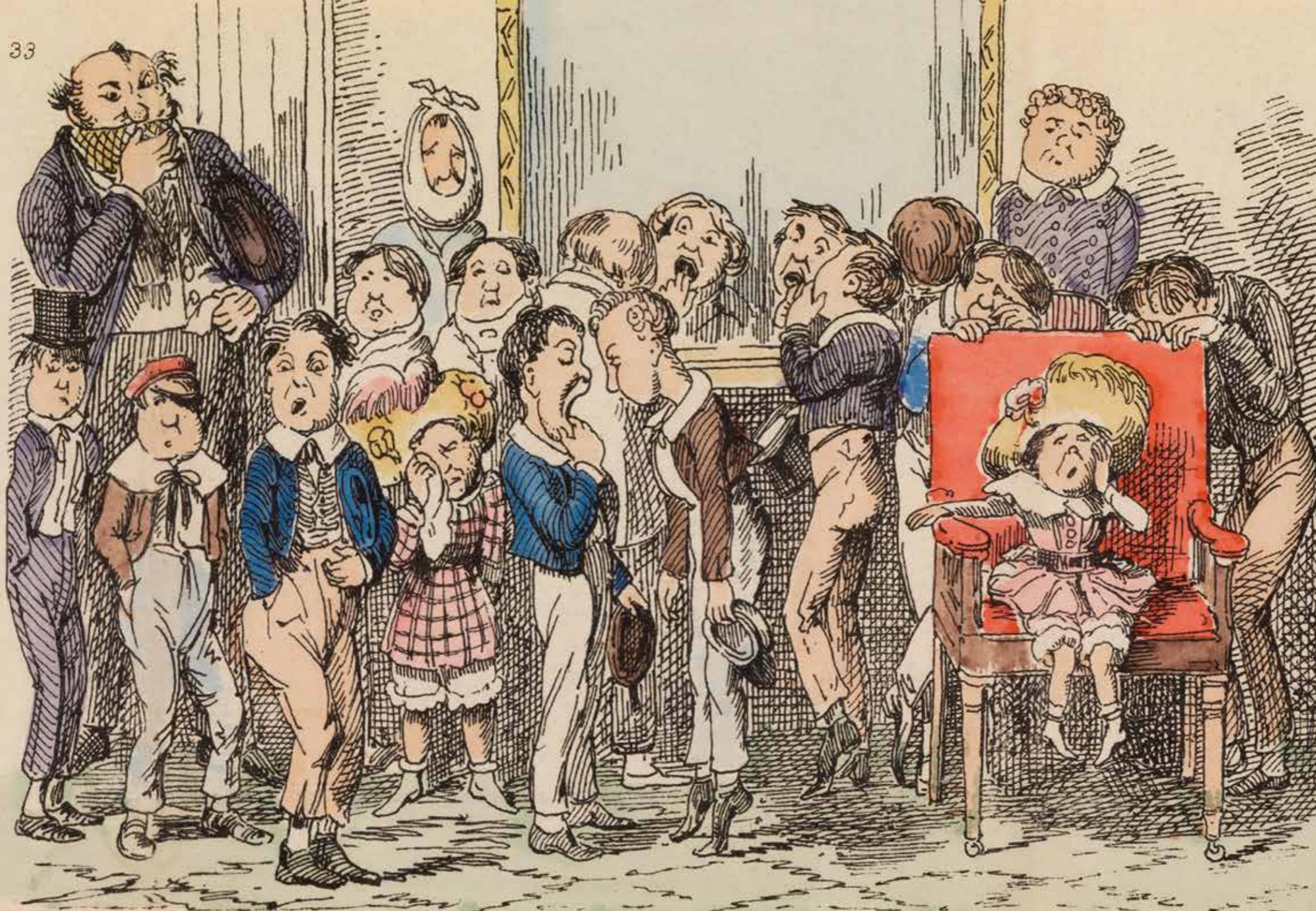
**Gordon Morrison, BA(Hons) Melb**, has been director of the Art Gallery of Ballarat since 2004. Before this he was director of exhibitions and collections at the National Gallery of Victoria. His research interests include the history of cartoons, particularly the satirical imagery of the early *Melbourne Punch* and *Sydney Bulletin*.

**Dr Neville Regan, BDS, LDS**, of Blackburn Dental Group, was the inaugural secretary of the Australian Central Association of Dentists. With a deep interest in the historical and artistic depiction of dentistry, he co-authored with Dr John Wark CBE and Dr James Robertson AM *The Dental Board of Victoria: A history of its first hundred years* (1993). He has volunteered at the Henry Forman Atkinson Dental Museum for 22 years.

**Associate Professor Julie Satur, DipApplSci (DTherapy), MHSci (HProm), PhD**, has a background in dental therapy and is currently associate professor of oral health at the Melbourne Dental School. Julie is a member of the CRC for Oral Health and her research focus has been in oral health promotion, systematic reviewing, and dental and oral health workforce and practice issues. She has been active over many years in public oral health policy for Australian state and commonwealth governments and, more recently, in the USA on dental therapy practice.



But the servant coming in to announce that Dr. Tobias Birch has called with his young pupils to pass their half-yearly dental examination, y



The Faculty of Medicine, Dentistry and Health Sciences, University of Melbourne, has three museums: the Henry Forman Atkinson Dental Museum, the Medical History Museum, and the Harry Brookes Allen Museum of Anatomy and Pathology.

[museums.mdhs.unimelb.edu.au](http://museums.mdhs.unimelb.edu.au)

The history of the dental museum dates back to 1884, with the formation of the Odontological Society of Victoria. Since then, the Henry Forman Atkinson Dental Museum has continued to expand and develop, and is now considered the oldest and most comprehensive dental collection in Australia.

[henryformanatkinsondentalmuseum.mdhs.unimelb.edu.au](http://henryformanatkinsondentalmuseum.mdhs.unimelb.edu.au)

The Medical History Museum has the oldest and finest collection of its type associated with a medical school in Australia. Established in 1967 by Kenneth Russell, a professor of anatomy, with support from London's Wellcome Trust, the museum covers the history of Melbourne Medical School and the broader history of medicine in Australia and overseas.

[medicalhistorymuseum.mdhs.unimelb.edu.au](http://medicalhistorymuseum.mdhs.unimelb.edu.au)

The Museum of Anatomy and Pathology was established by Sir Harry Brookes Allen in 1882 when he was appointed professor of descriptive and surgical anatomy and pathology. The museum is now one of the largest medical collections of human remains in Australia.

[harrybrookesallenmuseum.mdhs.unimelb.edu.au](http://harrybrookesallenmuseum.mdhs.unimelb.edu.au)



THERE, MY BOY, YOU'RE  
OUT OF THE GAS  
AND HERE IS  
YOUR TOOTH.

